

**BHARATHIAR UNIVERSITY: COIMBATORE-641 046****B.Sc. Film Making**

(For the CPP/COP students admitted during the academic year 2015-16 &amp; onwards)

**SCHEME OF EXAMINATIONS – CBCS Pattern**

PART	Study Components	Course Title	Ins. Hrs / Week	EXAMINATION				Credits
				Dur. Hrs.	CIA	Marks	Total Marks	
<b>SEMESTER – I</b>								
I	Language –I		6	3	25	75	100	4
II	English-I		6	3	25	75	100	4
III	Core – I History Of Cinema & Film Appreciation		6	3	25	75	100	4
IV	Allied Paper – I Advertising		5	3	25	75	100	4
V	Environmental Studies #		2	3	-	50	50	2
<b>SEMESTER – II</b>								
I	Language –II		6	3	25	75	100	4
II	English-II		6	3	25	75	100	4
III	Core – III Introduction to Film Studies		6	3	25	75	100	4
III	Core – IV Basic Photography		5	3	25	75	100	4
IV	Allied Paper – II Advertisement Film Making		5	3	25	75	100	4
V	Value Education – Human Rights #		2	3	-	50	50	2
<b>SEMESTER – III</b>								
III	Core – V Dynamics Of Visual Communication		5	3	25	75	100	4
III	Core – VI Writing for Print and Broadcast Media		5	3	25	75	100	4
III	Core – VII Overview Of Entertainment & Media		4	3	25	75	100	4
III	Core – VIII Digital And Social Media Advertising		4	3	25	75	100	4
IV	Allied Paper – III Social Psychology		5	3	25	75	100	4
III	<b>Core – IX Film Technology – I</b>		5	3	25	75	100	4
IV	Skill Based Subject 1- Communication Skills I		5	3	30	45	75	3
IV	Tamil @ /Advanced Tamil # (or) Non-Major Elective-I : Yoga for Human Excellence # / Women’s Rights # Constitution of India #		2	3	-	50	50	2
<b>SEMESTER – IV</b>								
III	Core – IX Audio and Video Production Techniques		6	3	25	75	100	4
III	Core – X Film Technology - II		6	3	25	75	100	4
III	Core – XI Digital Photography		6	3	25	75	100	4
IV	Allied Paper – IV Public Relation		5	3	25	75	100	4
IV	Elective – I		6	3	25	75	100	4
IV	Elective – II		6	3	25	75	100	4
IV	Skill Based Subject 2 - Communication Skills II		6	3	25	75	100	4
IV	Tamil @ / Advanced Tamil # (or)		5	3	30	45	75	3
IV	Non-major elective –II : General Awareness #		2	3	-	50	50	2
<b>SEMESTER – V</b>								
III	Core – XII Aspects Of Film Production Management		6	3	25	75	100	4
III	Core – XIII Television Production & Programming		6	3	25	75	100	4
III	Core – XIV Film Production, Distribution & Marketing		6	3	25	75	100	4
IV	Elective – III		6	3	25	75	100	4
IV	Elective – IV		6	3	25	75	100	4
IV	Skill Based Subject 3 – Campus to Corporate		5	3	30	45	75	3
<b>SEMESTER – VI</b>								
III	Core – XII Media - Laws& Ethics		6	3	25	75	100	4
IV	Elective – V		6	3	25	75	100	4
IV	Elective – VI		6	3	25	75	100	4
V	Extension Activities @Internship		-	-	-	-	50	2
V	Project Study		-	-	-	-	50	2
V	Skill Based Subject 4 – Soft Skills for Business		5	3	30	45	75	3
<b>Total</b>							3500	140

**LIST OF ELECTIVES**

<b>ELECTIVE I</b>	<b>A</b>	Fundamentals of Direction
	<b>B</b>	Motion Picture & Camera Lenses I
	<b>C</b>	Fundamentals of Film & Video Editing
	<b>D</b>	Overview of Film Producing
	<b>E</b>	Sound Engineering Electronics I
	<b>F</b>	Elements of Animation
<b>ELECTIVE II</b>	<b>A</b>	Directorial Research & Analytical Study
	<b>B</b>	Visual Effects in Cinematography
	<b>C</b>	Principles of Film & Video Editing
	<b>D</b>	Pre-Production
	<b>E</b>	Sound Recording Components & Techniques I
	<b>F</b>	Modeling & Texturing
<b>ELECTIVE III</b>	<b>A</b>	Art & Craft of Acting
	<b>B</b>	Light & Imaging Techniques of Cinematography I
	<b>C</b>	First Cut to Final Cut
	<b>D</b>	Producing the Film
	<b>E</b>	Concepts of Sound Recording
	<b>F</b>	Lighting
<b>ELECTIVE IV</b>	<b>A</b>	Production & Post-Production Process
	<b>B</b>	Motion Picture & Camera Lenses II
	<b>C</b>	Editing for Fiction Films
	<b>D</b>	Film Distribution and Marketing
	<b>E</b>	Sound Recording Components & Techniques II
	<b>F</b>	3D Interactive Basics & Game Environment
<b>ELECTIVE V</b>	<b>A</b>	Cinematography & Editing for Directors
	<b>B</b>	Light & Imaging Techniques of Cinematography II
	<b>C</b>	Graphics, Animation & Direction for Editors
	<b>D</b>	Comprehensive Legal & Business Plan
	<b>E</b>	Creative Sound Recording
	<b>F</b>	Editing & Compositing
<b>ELECTIVE VI</b>	<b>A</b>	Screenplay Writing Theory
	<b>B</b>	Advanced Aspects of Cinematography
	<b>C</b>	Editing for Non-Fiction Films
	<b>D</b>	Advance Aspects of Producing
	<b>E</b>	Sound Engineering Electronics II
	<b>F</b>	3D Fx

\$ Includes 25%/40% continuous internal assessment marks for theory and practical papers respectively.

@ No University Examinations. Only Continuous Internal Assessment (CIA)

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## SEMESTER I

### HISTORY OF CINEMA & FILM APPRECIATION

#### UNIT I:

Introduction to Cinema – ‘Persistence of Vision’ – ,Willing suspension of disbelief’ – origins: Puppetry / Leather puppetry – Magic lantern – still camera – zoetrope – Edward Muybridge’s experiment with a horse and a row of still cameras – celluloid film – strip / zoetrope pasted with celluloid prints – Types of films and analysis.

#### UNIT II:

Thomas Alwa Edison – invention of kinoscope and Nickelodeon – Dickson’s movie camera – projection of movies by Lumiere Bros on 28-12-1895 – Early silent films by Georges Melies and Edwin S Porter – D.W. Griffith and development of silent films in USA – Silent films of other countries: Soviet montage – German expressionist films – French impressionist films – Surrealistic films by Louis Bunuel – Arrival of colour – Introduction of sound in Film Technology.

#### UNIT III:

Evolution of Technique and Aesthetic development of Cinema – Special Reference to: V.I Pudovkin and Eisenstein – Vittorio de sica - Fredrico Fellini – Roman Polanski – Francois Truffaut – Jean Luc godard – R.W. Fassbinder - Ingmar Bergman – David Lean – Fritz Lang – Alfred Hitchcock – Charlie Chaplin – Akira Kurosawa - Studio system – Hollywood city – Oscar awards – International Film festivals and awards.

#### UNIT IV:

Introduction to Indian & Tamil Cinema – ‘Silent Era’ – H.S. Bhatvadekar, R.J. Torney, Pundalik and D.G. Phalke - South India: NatarajaMudaliar - Early pioneers with reference to D.G. Phalke – V Shantaram – Bimal Roy - Guru Dutt.K.Balachandar, AVM, Bharathiraja, Balu Mahendra, NSK, Kannadasan, Shivaji Ganesan, MSV.

#### UNIT V:

Indian Cinematographic Committee 1927 – The period of transition 1931 parallel cinema: Satyajit Ray, RitwikGhatak, MrinalSen, Aravindan, AdoorGopalakrishnan,G.V.Iyer, GirishKarnad, ShyamBenegal and GirishKasaravalli. Study of Film – National Film Archives of India – National Film Development Corporation (NFDC) – Censor Board in India (Central Board of Film Certification)

#### REFERENCE:

1. The Film Appreciation Book – Jim Piper
2. History of Indian Cinema –Diamond Books

## ADVERTISING

#### UNIT-I

Advertising and its role in the market place, advertising industry in India – advertising as a process of communication - Social effects of advertising.

#### UNIT II:

Types of advertising : consumer, corporate, industrial, retail, cooperative and Public service advertising.- tone and content; reading the advertisement - review with current ad campaigns.

#### UNIT III

Advertising agency: Structure and functions; Leading agencies in IndiaDiversification and competition – full service agencies – multinational clients – challenges and opportunities.

#### UNIT IV

Advertising campaign:objectives, creative strategy: message, appeals, targetmarket, level of response, media Planning, advertising budget, pre testing and post testing.

## **UNIT-V**

Professional ethics in advertising- cases of ethical violations –Advertising Standards Council – Social and cultural issues – Global regulations and Future trend.

### **REFERENCES:**

1. Kleppner, Otto; Fundamentals of Advertising; Prentice Hall; New Jersey. 1980.
2. Gupta, Sen; Brand Positioning; Tata McGraw Hill; New Delhi; 1990.
3. Hart, Norman; The practice of advertising; Heinemann Pub.; London. 1990.
4. Mooij, Mariekae de; „Advertising Worldwide (2nd edn.); Prentice Hall; UK.1994.
5. Mohan, M; “Advertising management concepts and cases”; Tata McGraw Hill; New Delhi. 1989.
6. Chunnawalla and K.C. Sethia ; “Foundations of Advertising: Theory and practice”,

## **SEMESTER II**

### **INTRODUCTION TO FILM STUDIES**

#### **Unit-I**

Short History of Indian cinema – Brief history and trends of foreign cinema – Film as a medium of communication and Social change – Growth of Tamil Cinema – contributions of Tamil cinema to social and political awareness – Film Industry status – contemporary trends.

#### **Unit-II**

Planning, Pre-production: Concept / story development – Scripting / Screen play writing – Budgeting – casting – locations – financing. Production: Shooting – Problems of artists – direction, cinematography. Post-Production: Editing - sound recording – dubbing – special effects – graphics and final mixing – distribution and exhibition.

#### **Unit-III**

Mis-en-scene – space and time – framing – Film culture – and grammar - (language, style, grammar, syntax), Role of a cinematography, Editing dimensions of film editing – deconstruction of film, Award winning films – review – The power of sound, Foley sound, theatrical sound formats.

#### **Unit-IV**

Camera Production: the shot, scene, sequence, story board, types of script, location shooting. Single camera Vs. multi camera production – rehearsal – digital intermediate – video format.

#### **Unit – V**

Film Genres, Documentary and short films – World union of documentary film makers – cinema of reality – real life characters – real issues – story material – propaganda films and corporate films – films of expression – Indian documentary forms – National film policy.

### **References;**

1. AshishRajadhyasha, Paul Wileman, Encyclopedia of Indian Cinema, Oxford Uni. Press, New Delhi 2005.
2. Proferes, Nicholas, Film Directing Fundamentals, Oxford University Press, 2001.
3. Paul Wheeler, Digital Cinematography, Focal Press 2001
4. Monoco, James. How to read a film, Routledge, London 2001
5. Thoraval, Yves. The Cinema of India (1896 -2000).
6. Jag Moham, Documentary Films and Indian Awakening, Publications Division, New Delhi 1980.
7. Gaston Roberge, Another Cinema for Another society, Seagull Publications Calcutta 1985.
8. SanjitNarwekar, Spectrum India 1994, 3rd Bombay International Film Festival for Documentary,
9. Short and Animation Films

## **BASIC PHOTOGRAPHY**

### **UNIT-I**

Human Eye and Camera, Visual Perception, Basics of Camera (aperture, shutter speed, focal length, depth of Field etc..) Camera operations- Types of Camera, Types of Lenses. characteristics and features of each type of cameras – Aperture - Shutter speed - Usage - Depth of Field - Focal Length - Basics of design - Photo composition - Rule of Thirds - Angle of View.

### **UNIT-II**

Understanding Lighting- indoor and outdoor, Types of lighting, Natural and Artificial Lights, Exposure Meters, Differential focus, Filters, Flashes. Designing with light

### **UNIT-III**

Types of Film- Sensitivity, Temperature, Speed etc., Reversal Films. Manipulation of Color and Light, Black and White and Colour Photography - Colour Processing and Printing

### **UNIT-IV**

Equipments, Basic Requirements. Developing Process. Control Factors- Fixing, Washing, Drying. Negative (ideal, identifying faults). Printing (paper, chemicals, Enlarger) etc. Special effects techniques-motion pictures etc., manipulation of image, framing & trimming

### **UNIT-V**

Aesthetics, Some Basic Principles. Basics of Photo-Journalism, Photo-features, Photo-essays, Writing captions, Visual story telling.

### **REFERENCE:**

1. Michael Langford: Basic Photography, Focal Press.
2. Michael Langford: Advanced Photography, Focal Press.
3. Mitchell Bearley & John Hedgeese: New Introductory Photography Course, Read consumer Book Ltd.
4. 35 mm Photographer Hand book, Pan Books.

## **ADVERTISEMENT FILM MAKING**

### **UNIT I**

**Creative Process:** Concept- Research- ideation, Structuring a Story-Story Boarding-Characters-screen play- Dialogues- Casting, Shoot-Edit-Re- Recording- Final Print/DVD, Understanding the needs of cinematographer/ Sound designer/ editor/ client servicing executive, Contribution by Lighting- Lenses-Vfx-RR-Compositing;

### **UNIT II**

**Production Process:** Formation of Team- Location Survey, Auditions-Planning the shoot-Production Management, Hiring of facilities-Cost Control- Managing crew & artists;

### **UNIT III**

Importance and power of Audio visual communication, Strength of a still picture-Requisites of good still-How to shoot a good still, Basics of a good still picture, Understanding Audio Visuals psychologically, Understanding the life around us- Creation of Drama-Role of Characters | Creating the final mix-The final Ambiance-The crescendo;

### **UNIT IV**

Nature & Role of Sound-Noise, Sound-Basic Notes- Harmony-Symphony-Rhythm Combo of Music & Effects- Background score, Writing for visuals-How to use words effectively, Study of some significant literary works, Balance between words and visuals, Power of silence;

## **UNIT V**

Need for advertising-Social Scenario, Too many Products chasing divergent Customers, Understanding the customer/consumer behavior | Understanding the client behavior- Art of persuasion | Principals of copy writing and Advertising design, Hierarchy of ad films in marketing collaterals, Study of great Global AV campaigns, Films in general vs ad film making the key differentiators, Studying proven ad films campaign,

### **REFERENCE:**

1. Kleppner, Otto; Fundamentals of Advertising; Prentice Hall; New Jersey. 1980.
2. Gupta, Sen; Brand Positioning; Tata McGraw Hill; New Delhi; 1990.
3. Hart, Norman; The practice of advertising; Heinemann Pub.; London. 1990.
4. Mooij, Mariekae de; „Advertising Worldwide (2nd edn.); Prentice Hall; UK.1994.
5. Mohan, M; “Advertising management concepts and cases”; Tata McGraw Hill; New Delhi. 1989.
6. Chunnawalla and K.C. Sethia ; “Foundations of Advertising: Theory and practice”,

## **SEMESTER III**

### **DYNAMICS OF VISUAL COMMUNICATION**

#### **UNIT –I**

Light and visual – Visualization process – Visual image – Principles of Colour: Psychology of colour, Colour theory and meanings – Sensual and perceptual theories – Attributes of visuals: Colour, Form, Depth and Movement.

#### **UNIT –II**

Visual language and culture – World culture, society and ethics, Understanding Popular Culture and Sub culture – Abstract thinking, Linear and lateral thinking – Holistic visual thinking.

#### **UNIT –III**

Visual media – Principles – Image and Imagination - Perspectives of visual images – Visual perception – Communication design, Graphic design and informational designs – Visual persuasion in various fields.

#### **UNIT –IV**

Introduction semiotics – Analysis - Aspects of signs and symbols – Sign and meanings –Description of signs – Denotations and connotations – Paradigmatic and syntagmatic aspects of signs – Signs and codes – reference systems – Audience interpretations.

#### **UNIT –V**

Visual perspectives and its special features: photography, motion picture, television, computer graphics, new media, World Wide Web.

### **REFERENCES:**

1. Visual Communication – Images with messages 3rd Edition, Paul Martin Lester, Thomson Wadsworth, USA 2003.
2. Palmer, Frederic: Visual Elements of Art and Design, 1989, Longman.
3. Luin Annette, Power of the images, Rutledge and Kegan Paul, London 1985.
4. Nick Lacy, Images and Representation, Macmillan, London 1998.
5. John Fiske, Understanding Popular Culture, Unwin Hyman, London 1989.
6. PradeepManda. Visual Media Communication. Authors Press, New Delhi 2001.

## **WRITING FOR PRINT & BROADCAST MEDIA**

### **UNIT-I**

Print media : Nature and Characteristics – News story : Elements, deadline, Content – principles of news writing– inverted pyramid style – headline, lead and its types —general and specialized newspapers – vernacular newspaper and analysis.

### **UNIT-II**

Editorial policy and style – editorial freedom vs. newspaper policies and objectives – writing style and use of language – general and specialized magazines – vernacular magazines – feature writing: types, characteristics and styles – Special articles – Editorial practice.

### **UNIT –III**

Radio: characteristics of the medium – broadcasting policies and codes – writing for radio: Principles and guidelines, programme formats for general and special audience – content variety and style – News production – Interviews – features – Talk shows – Radio jockeying .

### **UNIT –IV**

Television: characteristics of the medium – Television for information, education and entertainment – writing television news – language and style of presentation – pre production –programme production – post production – Television formats – Video jockeying – Live programme broadcasting.

### **UNIT V**

New media – Internet – Nature and characteristics – contents online – users profile – multimedia support – textual and visual impact – online journalism – problems of access – uses and challenges in new media.

### **REFERENCES:**

1. Radio and Tv Journalism by Srivastave, Sterling Publications, 1989.
2. Professional Broadcasting – a brief introduction by John Bittner, Prentice hall 1981.
3. Newspaper Reporting and writing by Mencher, Melvin, McGraw Hill, NewYork 2003
4. Newspaper handbook by Keeble, Richard, Routledge publications, London 2001.
5. Writing for TV, Radio & New Media 8th Edn, Belmont wadsworth Publications, 2004
6. Broadcast Newswriting, reporting and production, 4th Edn, Oxford, Focal Press 2006.

## **OVERVIEW OF ENTERTAINMENT & MEDIA**

### **UNIT I**

Introduction to Entertainment & Media industry | Art & Leisure Entertainment - Theatre, Music, Museums , Theme Parks| Recreation as Entertainment - Sports, Travel Tourism, Shopping | Interactive Entertainment - Casino Gaming, Video Games, Mobile & Online games.

### **UNIT II**

Communication as entertainment | Publishing| Event Planning| Differentiation of infotainment, edutainment, entertainmentTypes of Media - Cinema, Music & Film , Broadcast Media – Radio & Television, Print Media - Newspapers, Magazines, Comics, Book Publishing , Social Media, Internet & Web

### **UNIT III**

The New Media Content Providers | Understanding the current trends, requirements and challenges| Comparison across traditional media and new media with examples of online news providers, online shopping-malls and online social-networking sites| An overview of the Emerging IPTV, Technologies |Entertainment Marketing | Marketing Movies, TV & Radio| Publishing- Print to Digital| Mobile Games & Apps Marketing| Music to the Masses| Marketing Sports, Travel & Tourism

#### **UNIT IV**

Economic Perspectives & Basic Elements | Overview of Financial Analysis : Movies, Music, TV, Publishing, Games, Live Entertainment, Sports, Performing Arts & Culture activities, Amusement/theme Parks Branded Entertainment – The making: Idea, Team, Agreement |The Deal Proposition| The Players in the Industry.

#### **UNIT V**

Role of Media in the entertainment industry | Media outlets, Producers, Agencies Relationship between media, entertainment and society| Does media change perceptions | The media with reference to self-image & confidence (fair & lovely, fair & handsome) |Socio-Political impact of media |Media & Violence |Media & Crime| Social Impact of entertainment industry

#### **REFERENCES:**

1. Understanding the Media - Eoin Devereux
2. Branded Entertainment: Deal making Strategies & Techniques for Industry Professionals -Damaris Valero
3. Entertainment Industry Economics: A guide for Financial Analysis – Harold Vogel
4. The Definitive Guide to Entertainment Marketing: Bringing the Moguls, the Media, and the Magic to the World (2nd Edition) - Al Lieberman , Pat Esgate
5. An Introduction to the Entertainment Industry - Andi Stein ,Beth Bingham Evans

### **DIGITAL AND SOCIAL MEDIA ADVERTISING**

#### **UNIT I**

Evolution of Advertising National & International level |The structure of an Ad agency and the functions and service of each department |Relationship between various participants of advertising (Client, agency, media, consumer) | Opportunities in the digital space | Internet reach and penetration in India| successful digital & social media campaigns.

#### **UNIT II**

Strategy and Models for the New Marketing Environment-Introduction to advertising strategies: AIDA, DAGMAR, Information processing model | Introduction to Agency Commissions /retainerships, media commission | Business models, Marketing Planning and Buyer Behaviour- Online marketing | Search engine marketing| Permission Marketing, Digi-marketing Planning .

#### **UNIT III**

4 Zones of social media:

Zone 1 Social Community - Activities| Marketing Applications| Sites: Ello, Google+, Facebook, LinkedIn, Twitter, Reddit , Path, Mylife

Zone 2 Social Publishing - Activities| Marketing Applications| Sites: Tumblr, Instagram, Pinterest, Wikipedia, Vine, Orkut, StumbleUpon

Zone 3 Social Entertainment - Activities| Marketing Applications| Sites: Friendster, MySpace, Second Life, YouTube, Flickr, Tagged

Zone 4 Social Commerce - Activities| Marketing Applications| Sites: Yelp! Groupon, 4Square, TripAdvisor, MeetUp, Banjo

#### **UNIT IV**

Brainstorming creative ideas| Creative Techniques| Creative Execution of the Big Idea| Bringing Creativity in Ad execution| Preparing a creative Brief| Creative Execution Elements| Quantifying success |Analytics

#### **UNIT V**

Mobile reach & penetration in India – change over years - Mobile Marketing : Messages| Sites| Apps| Advertising| Video| Games Marketing| Commerce| Cross channel Marketing

#### **REFERENCE:**

1. Principles of Advertising and IMC” – Tom Duncan-Tata McGraw-Hill-Second Edition.
2. Advertising and Promotion– an IMC Perspective – Kruti shah and Alan D’souza -Tata McGraw –Hill.
3. Mehra - Newspaper Management.
4. Rucker and Williams- Newspaper Organization and Management.



## **SOCIAL PSYCHOLOGY**

### **UNIT I**

The Nature and Scope of Social Psychology. The Methods of Social Psychology. The Development of Social Psychology : Early Beginnings – the Contributions of Sociologists and Psychologists : Comte; Le Bon; Durkheim; Cooley; Gh Mead; McDougall;

### **UNIT II**

Specialization : Social Learning Process. Socialization and Motivation; dependency; Aggression; Need Achievement; affiliation; etc.Social Factors in perception.Society and Personality.

### **UNIT III**

Attitudes and Opinions The Nature and Dimensions of Attitudes. The Formation and Change of Attitudes. Communication and Persuasion.Public opinion – Nature, measurement, formation and change.Role of Mass communication in Public Opinion Formation and change.

### **UNIT IV**

Groups and group Processes; Nature and Types of groups; Conditions Conclusive to Development of Groups; group Dynamics; Group norms and conformity;Social Facilitation. Group structure and group performance; Cooperation and competition.

### **UNIT V**

Mass Psychology; Audiences and Collective Behaviour. Classification of collective masses.Casual Audiences, Intentional Audiences and Audiences and MassMedia. Collective Behaviour – the mobs and the Different kinds of Mobs. The Psychology of Mass Movements.

### **REFERENCES:**

1. Mc David and Harris ; “An Introduction to Social Psychology” . Harper & Row, 1968
2. D Crychfold, RS and Ballachey, E L “Individual in Society”. McGraw Hill. New York
3. Sherif, N and Sherif C.W. ”An Outline of Social Psychology” Harper & Row. New York,
4. B.Sc- Visual Communication -2010-11 -Colleges Annexure No.64-C

## **FILM TECHNOLOGY - I**

### **UNIT - I**

Basics of communication - functions and types of communication – verbal communication – non verbal communication – Interpersonal relationships – Mass communication – Group communication – Visual communications – Visual vocabulary.

### **UNIT –II**

Basic structure and format of screen plays – Story – Research – Plot – Plot development – Conflict, types of conflict, scene headings, camera angles, montages, dialogue and background setting. Generating the character biography, identifying the secondary and minor characters, creating counter characters and establishing audience identification with characters. What is Conflict – Types of conflict. The screen play as a blueprint for production, shooting script and story boarding.

### **UNIT –III**

The Director’s responsibilities – Being the ‘Captain of the ship’ – Technical and aesthetical blend – as administrator and coordinator – Narrative strategies – creating a world using images and sound – location scouting production design – casting actors – motivating actors – getting the performance – cinematographer as Director’s eye – mise en scene – dynamisation of space and time – various kinds of continuity, cinematic transition from one space and time to another.

#### **UNIT – IV**

Film Editing– overlap and matching of action, cut-in and cut away – two types of continuity cuts, match cut, and cut away. Smoothness through change of image size and change of angle or both in every successive shot.

#### **UNIT -V**

Understanding cinematography – cinematographer’s role – physical nature of light – Film and exposure – sensitometry – photography theory – introduction to film and video cameras – lens and perspective – Colors and filters – composition rules – shots – The line and continuity – introduction to photographic lights – Types of lighting.

#### **REFERENCE BOOKS :**

1. Directing Film techniques and Aesthetics -- Michael Rabiger
2. Art of Film – Ernest Lindgren
3. Film and Director - Don Livingston
4. Cinematography : Theory and Practice - Blain Brown
5. Cinematography - Kris Malkiewicz (Fireside Books)
6. Basic Photography - John Hedgecoe (Auro Books)
7. Film Script Writing - Dwight V. Swain
8. Screen – Play Writing - Eugen Vale
9. The Art of Dramatic Writing - Lajos Egri
10. How to read a Film - James Monaco
11. 5C's of Cinematography - Joseph V. Mascelli

**Course Content: Skill based paper - I Semester III**  
**COMMUNICATION SKILLS - I– Listening and Speaking**

**Listening –**

- Write an essay on the ART OF LISTENING in your own words
- List the qualities for a good listener.
- Illustrate the difference between hearing and listening
- Enumerate the types of listeners
- Listening exercises – Listen from movie clips, news items, good speeches by eminent personalities, and Keep up your English - BBC's English learning audios with accompanying .pdf files.

Listening exercises need to accompany suitable tests to judge the depth of understanding the issue involved

**Speaking –**

- Write an essay on the ART OF SPEAKING in your own words
- Appreciate the importance of vocabulary and build the same.
- Use Oxford – 3000 key words in different sentences (OUP.com)
- Read a passage from the newspaper and compare with that of the news broadcast from TV
- Make a presentation to the class on a topic of your choice for ten minutes and handle Q&A. List in the SDRN the toughest question that was asked.
- Role play and simulated games with more speaking
- Conversational practice (situations): 1. At the college, 2. Outside the campus, 3. At the post office, 4. At the railway reservation counter, 5. Movie/ article/book Review
- Anecdotes and Stories
- Vary Your Volume, watch your tone and record your voice for replay in the preferred group

**SEMISTER – IV**

**AUDIO AND VIDEO PRODUCTION TECHNIQUES**

**UNIT-I**

Sound waves – Types, Classification and quality – pitch, low and high frequency – Input transducers – Microphones – types of microphones – sensitivities of microphones – Output transducers – Loudspeaker – Mono – Stereo – panning, surround and filters – Perception of sound – wave length – Amplitude – Frequency – pitch – harmonics – equalization – reverberation time – basic set-up of recording system – analog, digital – cables and connectors.

**UNIT-II**

Mixing console – Echo and reverberation – special effects units – equalizers and compressors- plugins – digital recording software – editing techniques – Input devices– storage – output devices – basics of broadcasting – AM, FM, mobile radio, internet radios, community radio, educational radio broadcasts – compression ratios – various sound file extensions – time code – synchronization – positioning of microphones – speech - musical instruments and mixing.

**UNIT-III**

Introduction to digital video equipments: digital video camera – types – format – major components – operation and functions – Lens – types – aperture – shutter – focusing methods – Focal length – depth of field – video signal – video format – video lights – types and functions – tripod– types – clapboard – usage – light meter – other useful accessories.

**UNIT-IV**

Introduction to digital video production: Digital camera – Movements – composition – shots – angles – Mise-en-scene – Colour temperature – multi camera setup – Lighting – basic and special lighting setup – atmospheric lighting – ENG – Anchoring – Compeering – Montage – News documentary.

## **UNIT-V**

Single Camera Production, Multi camera production – Documentary Production – Short Film Production – Electronic Field Production – Talk shows – Interviews the EDL – Dimensions of editing – spatial – Rhythmic – graphic – temporal editing – continuity editing – Dimensions of film sound – Voice over – Dubbing – Re-recording – Titling – Adding special effects.

## **REFERENCE:**

1. Philip Newell, Elsivier. Recording studio design, Oxford, Focal Press. 2005
2. Strutt, John Williams, Baron. The Theory of sound Rayleigh 1996.
3. Fahy, Frank Foundations of Engineering Acoustics. Academic Press 2001.
4. Video Production Techniques – Zettl – 2002.
5. Television Production – Gerald Millerson, Focal Press, London, 1999.
6. The Techniques of Television Production - Gerald Millerson, Focal Press, London, 2001.

## **FILM TECHNOLOGY - II**

### **UNIT I**

Film Language/Structuring: Film Structuring - Sequence – Scene – Shot, Screen Technique: Subject Movement – Camera Movement –Principles of Editing: Rhythm – Timing – Pace – Tempo, Editing Concepts: Shock Attraction – Flutter Cut – Associative – Metric – Tonal – Dialectical – Linkage, Logical Concepts of Editing: Subjective Editing – Point of View Editing – Invisible Editing – Empathic Editing, Basic Rules of Editing: Practical guidance of Editing – Rules of applications while doing editing – Compiling all point of Ethics.

### **UNIT – II**

Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – the basic acoustics – a) the dead room b) the live room c) the reverberating d) the echo room e) room resonance. Sound and Films: The silent era – introduction of sound in films – introduction of dialogues in films – The early techniques – The evolution of modern technology – Introduction to recording sound: Live recording – Dubbing – sound effects – music songs and Background scene.

Introduction to Formats:

a) Mono b) Stereo c) 5.5 d) 6.1 e) 7.1 Analog and Digital: Introduction and Difference – Introduction to Audio equipments: Microphone, mix console, speakers Reverb unit, delay unit, Processors and other outboards, Amplifiers and Digital work station – Different work stations – advantages and disadvantages – Reproduction of sound from cassette, CD & Sound positive.

### **UNIT – III**

Introduction to Graphics – 2D Graphics – 3D Graphics - Introduction to 2D Animation – 3D Animation.

Visual effects and special effects – Production sequence – The Script – Story Board – Break down – Task list – Schedule – Tracking – Feedback and connection and final Delivery.

### **UNIT – IV**

Pre – Shooting: Script analysis – Categorizing the genre of the film whether historical, social or fantasy – assessing the characters, their profession and backgrounds Determining the necessary artifacts such as dwellings, jewellery, costumes, Transportation systems etc. – Research based on the above – visiting Museums, Libraries, Internet, old maps and films – Channelize the findings – collection of materials – Avoiding Anachronisms: Important to discard artifacts non – pertaining to the periods and genre of the film. Assisting the Director to finalise casting.

Shooting: Providing Backdrops and properties which enhance the mood of the scene to be shot – Knowledge of the lights being used for each shot beforehand – Determining the field of each shot and creatively decorate every frame. Knowledge of latest technology with regard to Graphics, Animation and special Effects – Blue/Green mat shooting – Preparation of miniatures, plaster casts, clay models, moulds etc.

### **UNIT – V**

Indian Film Industry and its organizations – FFI – South Indian Film Chamber – Associations and Unions of Film Technicians and Artistes – Batta – system – Technician Agreements – FEFSI – Registration of Title.

Setting up of office – story Discussion – selection of the subject – Preparation of the shooting script – call sheets from Main Artistes – Agreements with Technicians – production design – selection of Locations – obtaining permissions – Shooting schedule – Equipment Hire – Accommodation and Transport arrangements – properties and sets – catering – wardrobes, jewellery, costumes and makeup – Arrangements to be made for the use of animals – Recording of songs – Commencement of shooting – Man management – fire fighting – coordination – shooting outside India.

Post - shooting: Editing, Dubbing, Re-recording, Sound, Special effects, Mixing etc – First copy – Censorship – Release arrangements. Relationship with media – Publicity and promotion.

#### **REFERENCE BOOKS:**

1. Technique of film Editing Karel Reize.
2. Technique of film and Video Editing Ken Dancyger.
3. Post production and Video Editing Zhettyl.
4. Manual of sound recording by John Alfred.
5. Blue Book of projection by Richardson.
6. Fundamentals of Motion picture projection by Cameron.
7. Wide screen cinema and stereophonic sound by Micheelywystotsky.
8. Special effects – The History and Technique by Richard Rickitt.
9. Secrets of Hollywood special effects by Robert E. McCarthy.
10. Animation: From Script to screen by Shamus Culmane.
11. Art of India – Prehistory to the present – Frederic M. Asher.
12. Dances of India – Ananda Coomaraswamy.
13. Cosmic dance of siva – Anandacoomaraswamy.
14. Classic Indian Literature and the arts by Kapilavatsyayan.
15. Encyclopedia of India – Vol.I – Britannica.
16. Making Movies by Lee.r. Booker and Loins Marihates.
17. Indian Motion picture Almanac – Edited – Compiled by B.Jha.
18. Film Production Management by Bastian Cleve, focal press.

### **DIGITAL PHOTOGRAPHY**

#### **UNIT-I**

Introduction to Photography: Define photography – Brief history and development of photography – camera ; types, usage – Lens; types, usage – Lights; Types, usage – Filters; types, usage – Film ; types, film speed and size – Tripod ; types and usage; Light meter; usage – Flash; types, usage – Electronic Flash – Selection of Right Flash Mode – Other Useful accessories.

#### **UNIT-II**

Photo Composition: Basic techniques for better image – Aperture – usage – Shutter speed – usage – Depth of Field – Focal length – Basic Lighting – Key Light – Fill Light – Low key and high Key picture – Rule of Third – Angle of view – Picture Format.

#### **UNIT-III**

Introduction to Digital Photography : Definition of digital photography – Digital still camera – Digital SLR Camera – Types – Working with digital camera – Major components and functions – camera operation – mode – advantages – set up for digital imaging – Windows and Macintosh – Desk top computer components – Data storage and Transfer options – software for digital process (Digital Dark Room) – Image Editor – File formats – Convertors – Working with Scanner – Types – Scanning techniques – Film scanning – Photo Printers – How Printer works – Photo quality – Printing paper – types.

#### **UNIT-IV**

Introduction to Digital Imaging: Define Photoshop – Photoshop work space – Palettes – Buttons – choosing colour – Brush shape – operations and usage of tools – Pencil tool – Paint Brush tool – Air Brush tool – Text tool – Paint Bucket tool – Gradient tool – smudge tool – Focal tool – toning – Eye dropper – Zoom tool – Morgue Tool – Lasso

Tool – Magi Wand – Art Marks – Art Layers – Layer Mark – Create Layer – Fill tool – Trashcan – Cloning – Clone Align – Art Filter – Plug ins – Rule of Thumb – Kerning – leading digital image on various media.

#### **UNIT-V**

Introduction to Digital Studio: Photography Project – Assignments – Photo Power point presentations – Photo documentary – Photo essay – small budget studio – design – equipments and budget – Corporate Studio – Design – Equipments and Budget – Popular Photography websites – Creating Photography Website – Connecting images of internet use.

#### **REFERENCES:**

1. Tom and Mitchell Beazley, Digital Photography, A step by step guide and manipulating great images,
2. O.P Sharma, Practical Photography, Hind Pocket Books,
3. Richard Zakia, LeatieStroebel, The Focal encyclopedia of Photography 3rd edn.Focal Press, Baston, London (1993).
4. Peter K. Burian, Mastering Digital Photography and Imaging, First edition, Sybex Publisher, USA, 2001.
5. Ralph E Jacobson, Geoffrey G Attridge, Sidney F Ray, The Manual of Photography, 9th edn. Focal Press, 2000.
6. John Hedgecoe"s Alfred A, The photographer"s Handbook, Knopf Publisher, 1999.
7. Roger Hicks and Frames Schultz, Interior shots, Rotovision, Switzerland, 2002.
8. Joseph A Ippolito, Understanding Digital Photography, Thomson Delmar Learning, USA 2003

### **PUBLIC RELATIONS**

#### **UNIT – I**

Purpose & Philosophy Of Pr, What Pr Is, Objectives Of Public Relations, The Primary Purpose Of Pr, Hostility, Prejudice, Apathy, Ignorance, Emergence Of Public Relations, Public Relations Today, Public Relations Advertising And Propaganda, Defining Objectives And Planning A Programme.

#### **UNIT – II**

Four Steps Public Relations Process, Defining PR Problems, Planning And Programming, Taking Action And Communicating, Evaluating The Program, Elements Of Public Relations, Human Relations, Empathy, Persuasion, Dialogue, Objectives Of Public Relations.

#### **UNIT – III**

Public Relations As A Profession, Overview, Profession, Codes Of Professional Conduct, Functions Of Public Relations Department, Policy, Publicity, Product Publicity, Relations With The Government, Community Relations, Shareholders Relations, Promotion Programmes, Donations, Employee Publications, Guest Relations, Establishment Of Relations With The Public, The Need For Public Relations, Scope Of Public Relations.

#### **UNIT – IV**

Ethics And Challenges Of Public Relations, International Public Relations Association (Ipra) Code Of Conduct, The European Code Of Professional Conduct, PR As A Component Of Communication And Strategies, Strategic Management.

#### **UNIT –V**

Models Of Communication, Communication Models, The Advantages Of Models, Limitations Of Models, Classical Communication Models, Transmission Model And Its Criticism, Report Writing, Copyright And Other Legal Issues.

#### **REFERENCES**

1. Advertising and Promotion – Geroge E- Belch & Michael. A. Belch- Tate McGraw- Hill – Sixth Edition.
2. Advertising and Promotion – Kruti shah and Alan D'souza Tata McGraw -Hill
- 3.Principles of Advertising and IMC–Tom Duncan-TataMcGraw-Hill-SecondEdition.

**Course Content: Skill based paper - II Semester IV**  
**COMMUNICATION SKILLS - II – Reading and Writing**

- Vocabulary building: Explain Abstract words - Words often to confuse – Abbreviations - Idioms and Phrasal Verbs - One word substitution - Business terms - Flash card method - Procure any two insurance policies (photocopies) and paste them in the SDRN and underline the new words you have added to your vocabulary.
- Reading: Newspaper reading on daily basis – Book review (at least two per semester) Allow students to select a novel or autobiography or self improvement or short stories book; and make them to prepare a journal in the SDRN for the reading exercises of these books. Practice louder reading and other members in listening mode
- Application Writing – preparation of job-specific Resume /CV
- Collection of financial statements of any one organization for two consecutive years and prepare comparative statements.
- List any three MNC's and FMCGs operating in India along with their products or services offered.
- Collect a partnership deed, Memorandum and Article of Association of any company and paste in your SDRN
- Form filling: Railway ticket booking with specimen of reservation/cancellation slip – Banking transaction slips sample specimen copy collect and paste (forms for account opening, pay-in-slips, purchase of DDs, RTGS/EFTs) – share application form of a limited Company – documents used in Import and Export trade/Commercial / income tax departments of Government
- Prepare an Advertisement for recruitment / selection of candidates for any organization of your choice – Develop an ad copy for a product.
- Collect an annual report of a joint-stock (public limited) company and list out its assets and Liabilities.
- Comprehension: Market / field study report on a locale issue (at least 1000 words) – Transfer positive and / or negative emotions to paper -- Draft an application to the Chief Information Officer of any government office seeking information about a specific public spending – Draft a complaint to District Consumer Forum on the deficiency of service which you have consumed – Success stories of Entrepreneurs in the region – List out unethical aspects of Advertising which you have come across recently
- For an IPO, collect a Prospectus of a company and identify the reasons to invest or not to invest in shares.
- List the environmental issues of an industry of your choice operating in your region
- Select any organization and undertake SWOT analysis.
- Visit a few e-com websites and note down the appealing features and negative impressions in the SDRN.
- Pick any three print advertisements and critically evaluate them.

## **SEMISTER –V**

### **ASPECTS OF FILM PRODUCTION MANAGEMENT**

#### **UNIT - I**

Office Management - Meaning, Basics, Functions and importance. Selection of the crew and artistes -Preparation of Schedules - finalization of dates. Organization structure - Meaning, Features, Types, Tall and Flat structures. Personnel Management - Meaning, Basics, Essentials, Important factors for consideration. Communication skills - Basics of communication - Barriers of communication - Steps to overcome barriers - inter and intra personal skills. Production manager - Multi tasking, the essence of Production management - Role, scope, functions, characteristics and qualities of a production manager.

#### **UNIT - II**

Film industry and its organization - Flow Diagram - Organizational and Financial structure of the film industry in India in comparison with Hollywood - Associations and Unions of Film Technicians and Artistes - their usefulness - Planning at various stages: Pre-production - Production - Post production - Censor and Publicity.

#### **UNIT – III**

Call sheet management - Shooting arrangement - Time management during shooting - Crisis management and on the spot decision making. Conflict management between cast and crew - between financiers and producers. Post production management - Co-ordination between dubbing, editing, re-recording, mixing and graphics - adoption of PERT and CPM methods.

#### **UNIT - IV**

Finance - methods and procedure adopted for financing feature film in India - General Finance - through distributors - Hundi basis - Contract basis - NFDC - Co-operative method - Bank finance -Financing the new cinema - Sponsorship - Corporate finance - Raising finance to TV serials and Tele films - Budgeting - the reason for Budgeting - Factors controlling budgeting - various heads of budgeting - Types of budgets - surplus budget - Zero budget - deficit budget - Budgeting for low, medium and high budget films - Documentary, Ad film and Tele-film.

#### **UNIT - V**

Distribution and evolution of Distribution system in India - Contemporary distribution methods - MG Basis Advance basis - Out -right Basis - Royalty Basis - Exhibition - Early Exhibition methods -Modern exhibition methods - classification in Exhibition centers and cinema halls Government control over the film industry - Central and State Governments - Taxation.

#### **Reference Books:**

1. Making Movies by Lee. R. Brooker and Louis Mari Hates
2. Indian Motion Picture Almanac - Edited & Compiled by B.Jha
3. Film Production Management by Bastian Cleve. (Focal Press)



## **TELEVISION PRODUCTION & PROGRAMMING**

### **UNIT I**

Television Production - Overview, Organisation, Equipments, The Production Team, The Production Crew, The Production Methods, Venue, The Three Stages of Production Process - Planning & Preparation, Production, Post Production

### **UNIT II**

The Script and Production Plan, Suggestion on Script writing, Television Cameras, Camera Basics, Camera Lens, Supporting the Camera, Standard Shots, Camera Operations, Shooting Style, Selecting the Shot

### **UNIT III**

Goals of Lighting, Why Lighting, Nature of Light, Light Sources, Light Supports, Basic Lighting Plan, Background & Sets, Make up & Costumes, Audio for Television

### **UNIT IV**

Recording the Video, Video formats, Editing Basics, Directing Talent, Importance of People in the Scene, Broadcast Distribution, Traditional Non Broadcast Distribution

### **UNIT V**

Television Programming Accounting, Feature Licensing, Development & Financing Process, Syndication Agreement, Costs of Production, Costs & Problems of Distribution, Timing Troubles

### **REFERENCE**

1. Entertainment Industry Economics :A Guide for Financial Analysis ( Harold Vogel)
2. Television Production(Paperback) by Jim Owens, Gerald Millerson
3. Television Production Handbook (Wadsworth Ser... (Hardcover) by Herbert Zettl

## **FILM PRODUCTION, DISTRIBUTION & MARKETING**

### **UNIT 1**

Studying Films - Culture, Practice & Experience, Overview of journey from Pre-production to Exhibition, Overview of Script writing, Cinematography, Editing, Sound, etc., Critical Theories and methods, Film Research & Analyses, Production Team, Designation & Functions, Production Office set up

### **UNIT 2**

Story-boarding; Location Scouting/Recce; Scheduling Contents; Call Sheets; Scene Breakdown; Location Permits; Daily Pre-Production Report; Crew Count; Passport & Visa Documentation; Cash Allocations; Petty Cash; Deal Memos & Long Forms

### **UNIT 3**

Production Reports; Logistics; Expense Sheets; Managing the Set; Interacting with the Director; Catering; Call Sheets and Reports; Technical Requirements; Last-minute Updates/Changes; Shooting & Crisis Management, Maintaining Records; Keeping the Crew Happy; Pack Up |Post Production Overview; Actual Expenses Report; Telecine; Editing Schedule; Visual Effects; Animation (for Visual Effects); Dubbing; Sound Design; Colour Grading; Digital Intermediate; Reverse Telecine; Videotape Masters;; Censorship Certificate

### **UNIT 4**

Film Distribution & Marketing Overview, Film Marketing, Monitoring the marketing according to the TG., Planning the campaign for the TG, Importance of timing in for marketing and releasing, Film Marketing Budgets - Importance of budget planning for film marketing, Budget break up, Marketing budget v/s business of a film, Budget control, Cost effective marketing, Cross promotional marketing, Growing importance of marketing of film national and internationally, Film Festivals and Film Markets

## UNIT 5

Sales, Exhibition & Distribution; Funding Sources-Film Finance, Legal & Copyright Issues, , Publicity Materials (Promos, Posters, Creative Execution Press & PR); Film Producer – Distributor Partnership, Distribution Agreements - MG, Outright, Lease - Hire, Scope of agreements as per the business Distributing Direct; Film & Music Rights, Digital Cinema Distribution; Submitting to a broadcaster; Internet Distribution, Downloads and On-Demand Streaming, Computing Collections

### REFERENCE:

1. The Business of Media Distribution: Monetizing Film, TV and Video Content in an Online World – Jeff Ulin
2. The Filmmakers Handbook – Steven Ascher
3. The International Film Business: A Market Guide Beyond Hollywood – Angus Finney
4. The Complete Film Production Handbook- Honthaner, Eve Light
5. The Film Experience: An Introduction, 3rd Edi... (Paperback) by Timothy Corrigan, Patricia White

### **Course Content: Skill based paper - III Semester V Campus to Corporate**

To train the learners for smooth transition from their campus to corporate for **employment...**

Etiquette Elaborated: Corporate etiquette -Workplace etiquette-Business etiquette-Email etiquette-Telephone and meeting etiquette. (Theory blended learning with notes and hints in the SDRNs) – Video clippings to watch and noting down the critical aspects pertaining to etiquettes.

Attire Aspects: Paste your own photograph in formal and informal dress – Dressing sense and grooming skills – Cut and paste various photographs from ad pictures to distinguish dressing for different occasions.

E-communication: Students are expected to have an email id and work with groups, make mail attachments, join professional groups in social networks; download and upload files using virtual memory – Use of Electronic Devices in Modern Communication such as Fax, e-mail, chat using skype – work with social networking sites such as linkedin, facebook, orkut, tumblr, twitter – narrate them in the SDRN with clippings as evidence.

Aptitude Appetizer: Quantitative vs verbal aptitude — practice – shortcut routes – workouts from previous year / batch tests – familiarize the various types of problems from quantitative aspects in competitive exams for employment and / or higher studies

## **SEMISTER – VI**

### **MEDIA LAWS AND ETHICS**

#### **UNIT I**

History of Media Law in India | Indian Constitution - Introduction, Fundamental Rights, Emergency Provisions, etc.

#### **UNIT II**

Media Ethics| Ethics vs Law| Ethics vs Principles of Journalism | Advertising |Broadcasting Ethics| Ethical Dilemma, Issues and concerns in Mass Communication, Journalism Ethical Problems, Approaches to Ethics, Journalists & Politicians, Plagiarism, Celebrities in the Public eye, Non-celebrities caught in the Media Eye, Accepting Gifts & Trips

#### **UNIT III**

Print Media Acts, The Press & Registration of Books Act, Registration of Newspapers, Press Council Act, Working Journalists and other Newspaper Employee & Miscellaneous Provisions Act, | Broadcasting – The PrasarBharati Act, The Cable Television Networks Act, Broadcasting Services Regulation Bill |Film Media – Cinematograph Act & The Censor Board| Acts related to Advertising| Standards of Practice for Advertising Agencies

#### **UNIT IV**

Media Law and Women | Media Law and Children | Cyber Crimes – Types of Crimes, Information Technology Act, Penalties & Adjudication | Intellectual Property Rights – The Designs Act, Trade and Merchandise Marks Act, The Patents Act, The Copyright Act

#### **UNIT V**

International and Foreign Law, Freedom of Expression, Defamation, Privacy, Access to the Press, Journalistic Privilege: Right to Protect Sources| Freedom of Information| Defamation through Spoken words or Gestures (Slander), Defamation in a written format (Libel) | Provisions of the Indian Penal Code & Criminal Code

#### **REFERENCE:**

1. Media Law and Ethics – Moore & Murray
2. Media Law and Ethics – M.Neelamalar

**Course Content: Skill based paper - IV Semester VI**  
**Soft Skills for Business**

Presentation skills – effective presentation of an idea or concept – use of MS Powerpoint or Flash is assisting the presentation need to be encouraged

Negotiation Skills – dealing and preparing for negotiation – clinching and compromising – observe and record – practical role plays

Group Discussions – leaderless group behavior – arguments vs discussions – guiding and controlling – small group practices as well as observation

Team Working Skills (Forming, norming, performing) – problems and prospects – encourage team formation inter and intra-class teams – list the experiences

Assertiveness building – How to say ‘no’ and ‘yes’ – knowing limits – identify and list the occasions where you could not be assertive –

Facing interviews – How to prepare – how to presents – FAQs

Conduct a vox pop – make a brief report – present to the group

Non verbal Cues in Communication – Body Language – Gesture – Postures - Facial Expressions

Career Options – Skills and physique vis-à-vis career options – career planning – SWOT analysis (self) – Career focus – Awareness of different career and its sources of information, choosing a career.

(SDRN to have in-depth SWOT analysis, clippings from opportunities / appointments columns of newspapers, resume for different situations, evidences related to career focus)

**A note**

Various activities /practices/games and role-plays adopted in this skill development subjects are to be recorded in the SDRN. The aforesaid aspects are only guidelines and it may be altered/added/deleted to suit the ground realities. The above listed delivery strategies are purely suggestive and situational demands may warrant a distinctive and unique approach which can be adopted to suit the local conditions. Such practices may be documented and shared among the colleagues so that novel and new methods of this skill builder can be spread to all concerned. However, ensure the fulfillment of the objectives to get the desired learning outcomes.

The industry attachment cum training program (during the IV semester vacation) may be twinned with this skill curriculum by means of suitable instruction to the students at the college level.

## **GROUP A – DIRECTION& SCREENWRITING**

1. Fundamentals of Direction
2. Directorial Research & Analytical Study
3. Art & Craft of Acting
4. Production & Post-Production Process
5. Cinematography & Editing for Directors
6. Screenplay Writing Theory

### **FUNDAMENTALS OF FILM DIRECTION**

#### **UNIT : I**

Role of the Film Director - How we read and understand an image - Director's Responsibility, Moral, artistic, Technical and financial - interlocking roles of various technicians and artistes in the making of a film - Film is a language sort not language system - Film as the Director's medium of expression - D.W. Griffith and Eisenstein - Their contribution to the art of film.

#### **UNIT : II**

Idea, Theme, Outline - Deep structure of the story, Treatment, Writer's script - Shooting script - Developing the idea through brooding - Scenes & sequences - A simple sequence in terms of long, medium, and close shots.

#### **UNIT : III**

Choice of lenses and their effects - Depth of fields and its importance - camera movements - Pan, tilt, dolly in dolly out, Tracking shots, Crane shots - Subject movement - Connotative memory of the shot.

#### **UNIT : IV**

Screen Grammar: Camera Angles and movements – Rules of Hindu and golden rule- Lenses – Depth of field – selective focus – Principles of Editing: shot breakdown – continuity and the Imaginary line, ways of shooting – preparing for shoot.

#### **UNIT : V**

Comparison between Film, Theatre and Novel - Director and the Actor - Professional Actors - Amateur actors - Contribution of actors - Handling of actors by the directors - Role of assistant directors and apprentices - Director and technician.

#### **REFERENCE:**

1. Film and the Director - Don Livingston.
2. Art of Film - Ernst Lindgren.
3. How to read a Film - James Monaco.

## **DIRECTORIAL RESEARCH & ANALYTICAL STUDY**

### **UNIT : I**

Filmic space and Filmic time - Film structure: External structure - Internal structure - Filmic material and its organization - Use of chance material - Film as an art: Film and Camera work and painting - Film and Novel - Film and Theatre - Film and Music - Film and environmental arts.

### **UNIT : II**

Director and the camera - Diachronic and Syntax - Composition - Movement within the frame - Camera angles - Camera movements and lenses - Special effects in camera - Special effects : Miniatures - Matte shots - Computer aided effects - Front and back Projection - Principles of narrative construction -Narration: The flow of story information.

### **UNIT : III**

Screen direction - Dynamic and Static - Constructive and relational editing -Parallel cutting - Editing pattern for static dialogue scene - Cutting after the movement - Motion inside the screen - Motion in and out of the shot - 20 basic rules for camera movements - unconventional camera movements for creativity.

### **UNIT : IV**

Break down into shots - Mise-en-shot - Filmic technique - Master scene -Triple take - Directing the actor - Directing the crew - Composition -Symmetrical - Asymmetrical - Vertical - Horizontal - Dutch/Slanting -Diagonal composition - Set: Plan - Section view - Elevation and Projection -Story board.

### **UNIT : V**

Lighting: Flat lighting - Rembrandt lighting - Chairoscuro lighting - Silhouette- Cameo - Limbo - Creative uses of sound in films; Synchronous -Asynchronous - Role of film music - Realistic and functional music -Dialogues - New technical developments: Wide screen - 3D - Digital film making and its creative possibilities - Dolby system - DTS - IMAX.

### **REFERENCE:**

1. How to Read a Film - James Monaco.
2. Directing-Film Techniques and aesthetics - Michael Rabiger.
3. Film as Art-Rudolf Arnheim.
4. Lessons with Eisenstein - Nizany.
5. 5 C's of Cinematography - Josheph V. Mascelli.
6. Technique of Film make-up - Vincent J.R. Kehoe.

## **ART & CRAFT OF ACTING**

### **UNIT- I**

Acting Definition, Origin and Development of Acting, Allied forms of Acting, Styles of Acting (Classical, Romantic, Realistic, Experimental and Personal Styles)

### **UNIT-II**

Stanislavski's Method Acting, Strasberg Method Acting, Mayorhold Bio-Mechanics, Bretolt Brecht- Alienation Method (Epic Theatre) Stage and Film Acting

### **UNIT-III**

Exercises for an Artist:

Observation, Concentration, Imagination, Imitation, Mental, Vocal, Physical Exercises, Improvisation, Mime, Transformation, Scene Practical's, Dance, Stunt Yoga, Horse Riding, Swimming etc.

### **UNIT-IV**

Relationship between an Artiste and other technicians in the film, Get light and Act, Continuity Maintenance, Understanding Camera Mike Positions and Act, Dubbing, Understanding co-artist's performance and reacts, Text-sub-text, Five Elements, Dialogue and its inner meaning, Magic 'If', Tragedy, Comedy, Melo-Drama, Farce, Burlesque, Physiological, Sociological, Psychological Behavior, Star and Artiste

### **UNIT-V**

Performances – Types – Team Building – Improvisation – Generating Emotion voice – Movement – Stan'slavsky Techniques – Yoga and Meditation - Skills – Cultural background – Voce, speech and Imagination.

### **REFERENCE:**

1. Film Technique and film acting' by Pudovkin Vsevoid.
2. Sanskrit drama' by Deshpande.
3. Indian drama' by SunitkumarChatterji.

## **PRODUCTION & POST PRODUCTION PROCESS**

### **UNIT : I**

Basic requirements of Television Camera - Lens - Turret - Variable Focal Length Lens -Lens Controls - Focus ring - Zoom ring - Aperture ring - Macro ring - Flange Focus -Filter Wheel - Image sensor - Camera Tube - CCD - Signal Processing - Analogue and Digital Video signal - -Composite and Component Video signal - White and BlackBalance - Saturation and Pedestal Control - Gain Control - Menu Controls - Camera Supports.

### **UNIT : II**

Sound Recording Techniques for Television - Understanding Sound - Frequency - Sound Reproduction - Microphone - Functioning of Microphone - Types of Microphone and their Application - Audio Mixing Console - Audio Sources - Analogue and Digital Audio Recording Instruments - Audio Sweetening Techniques - Audio layering - Mixing -audio Monitoring Devices - Acoustic Treatment for Recording Studio -

### **UNIT : III**

Hard wares in Television - Camera and its Accessories - Camera Supports - Camera Control Unit -Vision Mixer - Special Effects Generator - Digital Video Effects Generator - Character Generator - Video Monitors - Intercommunication System - audio Monitor - Audio Mixing Console - Lighting control - Lighting Instruments - Video Tape Recorders -Telecine - Sync Generators - Teleprompters - Graphic Generators - Video Editing Systems - Linear and Non-Linear Video Editing Systems - Effective use of Hardware in Television Production - Co-ordination.

### **UNIT : IV**

Television Programme Production - Planning - Selection of Concept -Scripting - Story board writing - Writing Shooting Script - Budgeting - Selection of Artist - Selection of Location - Production arrangements - Floor Plan - Set-designing and Construction of Sets - Lighting Plan - Placement of of Set-props - Rehearsal - Blocking - Preparing Camera card, Audio cue-sheet, VTR and Telecine cue-sheet - Preparation of Graphics -Dry Run-Recording - Television Programme Production Crew - Technical and Production Personnels - Duties and Responsibilities.

### **UNIT : V**

Post Production Techniques - Video Editing - Linear and Non-Linear Editing - Cut to Cut Editing - A/B Roll Editing - Use of Special Video Effects Generator - Using Computers In Video Editing - Different Non -Linear Editing Software - Audio / Video Capture cards - Digitizing Techniques - Using compression during Capturing -Colour Correction - Technique of Non-Linear Editing - Using Videos/Audio layers - Use of Transition and Effects - Compositing - Modifying images - Editing and Exporting to MTape - Voice Dubbing - Effects Posting - Music Recording - Audio Layering - Mixing Techniques - Understanding Time-code-Time-code based Editing - Creating EDL - Off-line Editing.

### **REFERENCE:**

1. The Complete Film Production Handbook- Honthaner, Eve Light
2. Video Production – Belavadi -Oxford



## **CINEMATOGRAPHY AND EDITING FOR DIRECTORS**

### **UNIT - I**

Different types of camera - Mitchell - Arriflex - Panavision - Different types of Digital Camera's -Advantages and Disadvantages - Film Formats and Digital Formats - 8mm cameras - 16mm cameras- Super 16 cameras - 35mm cameras Anamorphic system - wide screen system - 70mm cameras -Super 35mm system - Film stocks.

### **UNIT - II**

Different types of lenses used in Cinematography - Normal lens - Wide angle lens and its effects -Telephoto lens - Depth of field - zoom lenses - Psychological effect of lenses - Special purpose lenses - Fish eye lenses - Diopter lenses - Anamorphic lenses - Prime lens over zoom lens - Creative use of lenses - Selection of right kind of lens for creativity - Soft focus lenses - Special lenses

### **UNIT - III**

Types of lighting - Three point lighting - Four point lighting - Half lighting - High key lighting -Low key lighting - Cameo lighting - Limbo lighting - Rembrandt lighting - Chroma key lighting - Large scale lighting - Moon light setup - Day for night effect - Set lighting, modern methodology in lighting. Cinematography styles - Developing a style - Camera Angles and continuity - Action axis -Matching look - Camera positions - Close up - Camera movements and equipments.

### **UNIT - IV**

Basics of editing - Cutting in action - Cutting on movement - Inter cutting - Parallel cutting - Song editing - Non Electronic Effects and How to use them - Psychological usage of smooth continuity -study about Film shooting to first copy process - Editors cut - Directors cut - Final cut - Structuring balance and emphasis, Dynamic Axis, Motivation, Point of focus, Sequencing, Rhythm, Time, Pace and Harmony.

### **UNIT -V**

Familiarity of software and devices - FCP and AVID - Transitions - Optical effects - Video effects.

### **REFERENCE:**

#### **Cinematography**

1. Cinematography by Kris Malkiew IC2
2. Practical Cinematography by Paul Wheeler
3. American Cinematographer Manual 9th Edition
4. The Professional Cameraman's Hand Book 4th Edition by Sylvia Carlson, Verne Carlson
5. Photographic Lenses by Ernest Wild
6. Techniques of Film Cutting Room - Earnest Walter
7. Film and the Director - Don Living Stone
8. How to Edit - Hugh Baddeley
9. The Techniques of Film Editing - KarelReiz and Gavin Miller
10. The Techniques of Film and Video Editing - Ken Dancyger
11. The Five \_C' s Cinematography - Joseph V. Mascelli

## SCREEN PLAY WRITING THEORY

### UNIT : I

Introduction to the Art of writing - Short story - Novel - Play and screenplay -Adoption of novel and drama for TV and film - Transitions of action: Movies -Intention - Goal - Conflict - The undisturbed story - The disturbance - The struggle - The adjustment - main and sub-audience participation - suspense -Surprise.

### UNIT : II

The sources of information - Combination - Co-ordination - Duplication -Scene types - place - Time - Exposition of time - Exposition of place - Plot and sub-plot - Plot patterns - Narrative structure - Theme - Ideas - Complex structure of a story - Causes and effect - Conflict - Development - Climax (Beginning, middle, end) - Synopsis - basic story - Exposition and preparation- Point of view.

### UNIT : III

Characterization - Biography or Bone structure of a character - External and internal aspects of a character - Orchestration and unit of opposites -Dialectical approach - understandability - Probability - Identification.

### UNIT : IV

Shot - the check list of shot - How shots are related - Art of confrontation -Outline - Step outline - Treatment - Screenplay - Dialogue - Script - Master scene script - Symbols and metaphors.

### UNIT : V

How to get ideas - Obligatory scene - Melodrama - Writing for TV - comedy and tragedy - Writing comic sequences - dialogues.

### REFERENCE:

1. The Art of Dramatic Writing - LajosEgri.
2. Screen writing for Narrative film and Television - William Miller.
3. Film script writing - Dwight V. Swain.
4. Aspects of the Novel- E.M. Forster.
5. Screenplay writing - Eugen vale.

## **GROUP B - CINEMATOGRAPHY**

1. Motion Picture & Camera Lenses I
2. Visual Effects in Cinematography
3. Lighting & Imaging Technique of Cinematography I
4. Motion Picture & Camera Lenses II
5. Lighting & Imaging Technique of Cinematography II
6. Advance Aspects of Cinematography

### **MOTION PICTURE CAMERA AND LENSES – I**

#### **UNIT - I**

Introduction to the Principles of Cinematography - Synopsis of motion - Tools of motion picture Camera work - Essential parts of motion picture camera -Working algorithm of motion picture camera - Mechanical parts of motion picture camera - Functions of various parts.

#### **UNIT - II**

Study of lens - Study of lens systems - study of lens formats - Relation between film format and lens systems - study of film format and lens systems- study of film loading systems - Magazines - Single chamber, Double chamber & Co-axial magazines - Shutter system - Working principles of various types of shutters - Camera speed - Types of lens mounts - Matte box.

#### **UNIT - III**

Transport mechanism - Intermittent mechanism - Frame rates - Shutter speed calculation - Shutter angle - Various types of motors - Claw mechanism -Types of claws - Picture gate and pressure plate - Tacho meter - Comparison between human eye and brain combination - Film and Camera Combination -The factors responsible for visual attention to the audience.

#### **UNIT - IV**

Film Formats -Study of 8mm cameras - Study of 16mm cameras - study of super 16 cameras- 35mm format cameras - Anamorphic system - wide screen system - 70mm cameras - Super 35mm system.

#### **UNIT - V**

Importance of the quality of a motion picture camera lens - Lens elements -Image formation with positive lens -Negative lenses - Image formation with cinematographic lens - Block lenses - Variable focal length lenses - Breathing effect - Advantages and Disadvantages of block and zoom lenses.

#### **REFERENCES:**

1. Cinematography by Kris. Malkiewicz
2. Practical Cinematography by Paul Wheeler
3. Sight Sound and Motion by Herbert Zettl
4. American cinematographer manual 9<sup>th</sup> Edition.

## VISUAL EFFECTS IN CINEMATOGRAPHY

### UNIT - I

Introduction to special effects cinematography - In camera special processes - Special effects through variation in camera speed - Reverse shots - Technique of shooting with variation in shutter angle -dissolves - Fade-in and Fade-out - Ramping - Skip effect - Technique of shooting glass shots -Mirrors shots - Mask Frames - Double exposure - Miniature shots - Stop block technique.

### UNIT - II

Introduction to special effects with the combination of camera and lab - Study of traveling matte cinematography - Blue screen - Rotoscopy - Study of the special effects created by an optical printer- Double exposure - Matte - Titling - Fade-in - Fade-out - Dissolves - Freeze effects - Reduction and Blow ups - Introduction to image manipulation techniques in a motion picture lab - Silver retention processes - Technicolor's ENR process - Deluxe's CCE & ACE processes - Bleach by-pass techniques - Silver tint process - Cross processing - Stripping of anti-halation technique.

### UNIT - III

Introduction to Computer Generated Imagery - A brief study of Cine-on process - Animation films through computers - Various computer graphic effects - Morphing - Image manipulation through computers - The process of digital cinematography from subject to the projected image - Concepts of Tele-cine and Reverse Tele-cine processes - Introduction to digital cinematography - A brief study of the essential features of a digital broadcast camera - Facilities available for a cinematographer in a digital camera - Different types of digital formats such as DV, DV Cams, DVC Pro formats -Introduction to High Definition TV system.

### UNIT - IV

Introduction to special types of cinematography - 3 D Cinematography - Underwater cinematography- Aerial image cinematography - high Speed Cinematography - Time Slicing technique - I-max system - Time lapse cinematography - A brief study about the front projection system - Back projection systems - Motion control cinematography - Special effects through lenses and filters -Advantages and disadvantages of shooting films for blow-ups.

### UNIT - V

Introduction to Widescreen Cinematography - Types of widescreen cinematography - Mask frame widescreen cinematography - The advantages and disadvantages of different formats of mask frame techniques - Super 35mm format - Advantages and Disadvantages - Anamorphic cinematography -The concepts - advantages and disadvantages of cinemascope format over other 35mm wide screen systems - Techniscope system - Horizontal frame cinematography - Vista vision - Technirama - Advantages and disadvantages of the systems - Introduction to wide gauge cinematography - Various large format system - 70mm projection - Ultra panavision projections - Multiple film projection systems - Cinerama.

### REFERENCES:

1. Filming the Fantastic: A Guide to Visual Effects Cinematography, Second Edition by Mark Sawicki
2. Compositing Visual Effects, Second Edition by Steve Wright
3. The VES Handbook of Visual Effects by Jeffrey A. Okun and Susan Zwerman
4. Digital Compositing for Film and Video, Third Edition by Steve Wright
5. VFX Artistry by Spencer Drate and Judith Salavetz

## **LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY - I**

### **UNIT - I**

Introduction to the glory of light - Light is more than mere illumination -What light does - Propagation of light and its importance in Cinematography-Reflection - Refraction - Reflection factors of various material - Black - White-Black body - Attributes of light.

### **UNIT : II**

Nature of light - Light Intensity - The color quality - The light dispersion - light direction Units of light Intensity Soft light and hard light -Advantages of hard and soft lights - Disadvantages of hard and soft lights -Sudden fall off - Gradual fall off - Direction of light - Diffusing a hard light -Shadows - shadows in relation to hard and soft light sources - Introduction to color temperature.

### **UNIT : III**

Natural light sources - Artificial light sources - Characteristics of natural and artificial light sources - Photographic light sources - Electromagnetic spectrum- Continuous and discontinuous spectrum - Incandescent lights - Tungsten lights - Halogen light sources - The concept of small and large light sources -Fresnel spot lamps - Open face lamps - Gas discharge lamps - The concepts of metal Iodide lamps - HMI lamps - Importance of ballast in HMI lamps - HMI lamps and filming speed - Carbon arc lamps - Clusters - PAR lamps - Modern technology lamps - Lighting accessories - Diffusers - Nets - Gauss - Barn doors - Reflectors - Dimmers - Scrims.

### **UNIT : IV**

Exposure - Setting exposure - Over and under exposure - Exposure and color- Exposure and Camera speed - Exposure and shutter angle - Exposure and movement - Exposure and contrast - The concept of flashing - Exposure latitude - H & D curve - The law of reciprocity failure - Density - Camera -Types of films available - Day light and Tungsten balanced films - Working with Day lights on Tungsten balanced film - Working with Tungsten lights on Daylight balanced film.

### **UNIT :V**

Intensity of light - Foot candle - Lux - Measuring the intensity of the lights -Exposure meters Incident light meter - Reflected light meter - Advantages and disadvantages of incident light metering - Advantages and disadvantages reflected light metering - Grey card - Metering methods - Calculating a correct exposure using light meters

### **REFERENCES:**

1. Painting with light by John Alton
2. Reflections by Benjamin Berger
3. Lighting for film & Electronic cinematography by Dave Viera, Maria Viera

## **MOTION PICTURE CAMERA AND LENSES - II**

### **UNIT: I**

Factors responsible for the quality image reproduction of a lens system - Resolution of a lens system - Contrast of a lens system - Sharpness and Definition of lens system - Color reproduction of lens system.

### **UNIT : II**

Colour coating in a lens - lens glare and flare - Magnification of lens - Factors responsible for magnification and image size - Object distance and magnification - Focal length and magnification - Depth of field - Depth of focus - Focal plane and flange focal distance - Factors responsible for depth of field - Hyper focal distance - Focal length and it's relativity other technical aspects - speed of a lens - circle of confusion - Angle of view- Angle of coverage.

### **UNIT : III**

Different types of lenses used in Cinematography - Study of normal lens - Wide angle lens and it's effects - Study of a telephoto lens - Depth of field in relation with these lenses - Perspective - Use - Applications.

### **UNIT: IV**

Construction and complications of zoom lenses - Psychological effect of lenses - Special purpose lenses - Fish eye lenses - Dlopter lenses - anamorphic lenses - Lens defects -Prime lens Over zoom lens - Variable primer - Testing a lens - modern lens systems and manufactures.

### **UNIT: V**

Aberrations - Spherical aberrations - Astigmatism - Coma - Diffraction - Pincushion - Barrel distortion - Eradication of lens defects - Optimum aperture of a lens - Critical aperture of a lens - Lens charts.

### **REFERENCES:**

1. The Professional Cameraman's hand book. 4<sup>th</sup> Edition by Sylvia E Carlson, Verne Carlson
2. Photographic Lenses by Ernest Wildi
3. The Optics of Photography and Photographic Lenses by John Traill Taylor
4. Circles of Confusions: Film Photography by Hollis Frampton

## **LIGHT AND IMAGING TECHNIQUES OF CINEMATOGRAPHY - II**

### **UNIT : I**

Introduction to the concept of lighting for cinematography aims of lighting - Good lighting and bad lighting - Position of lights and it's effects - Lighting terms - lighting a flat surface - Lighting on object - Understanding the color and tones in relation lighting psychology.

### **UNIT : II**

Three point lighting - Four point lighting - Half lighting - High key lighting - Low key lighting -Cameo lighting - Limbo lighting - Rembrant - lighting - Chromo key lighting - Large scale lighting - Moon light setup - Day for high effect - Set lighting modern methodology in lighting - Cinematography styles - Developing a style.

### **UNIT : III**

Special Purpose Lighting -Fire - sets and mystery - Lighting for lighting camp fire scene - Candle flame - Lighting on rain - summer moon light - Dream lighting Tents - Transparency lighting - Exposing a light source - Ring lighting - Lighting for high speed cinematography - lighting for single frame animation - Time slice cinematography time lapse cinematography - Visual symphony.

### **UNIT : IV**

Filters - Glass filters - Gelatin filters - Sandwich filters - Advantages and disadvantages of each (material) filters over another - Filter factor compensation - Block and White filters - Filters for color cinematography - Color correction and conversation filters - General purpose filters - ND filters - Graduated filters - Polarizers - filter care - Creative use of filters.

### **UNIT : V**

Study of cinematographers and their styles - Hollywood, European cinematographers -Cinematographers of other countries - contemporary Indian cinematographers.

Elements of electricity - Electrical units AC / DC - Circuits - Fuses and circuit breakers -Resistance - Voltage drop - Color temperature and voltage - Dimmers - Cables and connectors -Generators - Power consumption calculation for lighting - safety measures for huge sets - Heat, electricity and lights.

### **REFERENCES:**

1. Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, by Blain Brown
2. Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image (The CineTech Guides to the Film Crafts)

## **ADVANCED ASPECTS OF CINEMATOGRAPHY**

### **UNIT - I**

Introduction to the advanced models of motion picture cameras - Brief study of Arriflex BL cameras - Arriflex 435 cameras - Arriflex 765 camera - Arriflex 535 & 535B cameras - Panavision 65 camera - Panaflex 35 cameras - Vista vision cameras - Photo Sonics Action master 500 camera - A brief study about the special nature and application of these cameras - A brief study of 3 D cinematography - The aspect ratios of all the systems. The advantages and disadvantages of blow-up concepts - technical approach for working films for blow-ups.

### **UNIT - II**

Introduction to modern cinematographic light sources - Metal iodine lamps - HMI lights –HMI flicker problems - flicker free HMI lights - Study of soft sun lights - Study of fluorescent light sources - kin-o-flo - Technique of working with fluorescent light sources for motion pictures -Mercury vapor lamps - Sodium vapor lamps - Study of unconventional light sources such as laser lights - Computer controlled light systems - Black lighting - UV lighting and IR lighting - non photographic light sources such as domestic tungsten and fluorescent tube lights - Follow spots -Effects/Pattern projecting lamps.

### **UNIT – III**

Introduction to choices of lenses for cinematography - Creative use of Cinematographic lenses -Special purpose lenses - Reasons for working for a constant depth of field - Technique of working with variation in depth - Different types of lens construction - normal lens construction - Retrofocus lenses - Telephoto lenses - Reasons for the superiority of prime lenses over zoom lenses - The concept of variable prime lenses - Care of lenses - Introduction to advanced camera movement and camera support systems - Cranes - Remote controlled camera heads - Mobile cranes - Camera stabilizing systems - Study of a Steadicam system.

### **UNIT - IV**

Introduction to the advanced models of broadcast video cameras - study of a Betacam camera and its accessories - Features available in a Betacam camera for a cameraman - Formats of Betacam -Working for a satellite news channel - Technique of working for ENG and EFP - Introduction to Digital Cinematography - Working for music albums - Working for commercials - Shooting film for TV broadcast - Comparative study of advantages and disadvantages of analogue system Vs Digital system - Comparative study of advantages and disadvantages of Digital system Vs Film.

### **UNIT - V**

Advanced lighting approaches - Light is more than illumination - Using lighting to play active and passive part - Lighting continuity for visual matching - Lighting shiny objects - Lighting matte objects - Lighting semi-matte objects - Lighting for transparency - Fantasy lighting - Introduction to pictorial lighting styles such as Notion - silhouette - Chair-o-scuro, Cameo - Limbo and Rembrandt lighting - Lighting for form - Lighting for color - Use of colored lighting for effects - Lighting techniques for creating - Animated lighting - Lighting with Ultra violet sources - Lighting with infrared light sources - Lighting for night in exterior - Day for night shooting techniques - Technique of lighting different types of human faces - Magic hour and twill light shooting - Sun rise and sun set shooting - Lighting for process shots - Lighting for skin tones - Lightning effects - Available light shooting techniques.

### **REFERENCE:**

1. Video Shooter, Second Edition by Barry Braverman
2. High Definition Cinematography, Third Edition by Paul Wheeler



## **GROUP C - EDITING**

1. Fundamentals of Film & Video Editing
2. Principles of Film & Video Editing
3. First Cut to Final Cut
4. Editing for Fiction Films
5. Graphics, Animation & Direction for Editors
6. Editing for Non-Fiction Films

### **FUNDAMENTALS OF FILM AND VIDEO EDITING**

#### **UNIT : I**

Study of different kinds of Clap Boards and study of the using of Editing Equipments - Talkie Clap - Silent Board- Play Back Clap - Shooting Reports - Camera Report - Sound Report and Direction Reports - Study of Editing tools and accessories. Study of winding and rewinding of films and study of using different kinds of video tapes - VHS - Umatic - HI Band - Beta tapes.

#### **UNIT : II**

Knowing the arrangement of Editing room and maintenance of both Film and Video Equipments and their accessories - video monitors. Moviola Equipment - Steinbeck- Film racks- Editing Tables and Video equipments - Video Tape recorders- Telecine systems- Editing systems - Basic systems in Video Editing

#### **UNIT : III**

Fundamentals of synchronisation of Both picture and sound-Sorting and Assembling of Negatives Telecine Transformation. Study of Editorial marks -Learning about Editing of silent sequence and talkie sequence.

#### **UNIT : IV**

Study of Film Dubbing and video dubbing - Study of synchronous and non -synchronous sounds - Study of Background music-Study of using special effect sounds - Re-recording-Mixing and posting the mixed track - Cutting of negatives as per edited positive and video tape-cut lists.

#### **UNIT : V**

Study of Transitions - Study of optical effects - Study of video effects - Using of bridging shot - Cut away and cutting in action - Cutting on movement - Inter cutting- Parallel cutting and constructive editing - Montage - Creative editing -Real time and Artificial time - rhythm-pace-space - Creative editing. Basic Transition Devices Visual Effects - Standard Analog video effects Digital Video effects Non Electronic Effects and How to use them Optical effects and Mechanical effects

#### **REFERENCE:**

1. Techniques of Film Cutting Room: Earnest Walter
2. Film and The Director: Don Livingstone
3. How to Edit: Hugh Baddeley
4. The Techniques of Film Editing: KarelReiz& Gavin Miller
5. The Technique of Film and Video Editing: Ken Dancyger

## **PRINCIPLES OF FILM AND VIDEO EDITING**

### **UNIT : I**

Psychological justification - Mental process in real life - creation of illusion of reality - smooth cut, constructing a lucid continuity - constructing physical continuity - matching consecutive actions - change in image size and camera angle - sense of screen direction, matching Tone - 180 degree rule. A roll and B roll - Establishing Shot, Eye line match - Master shot - point of view shot - sequence - sequence shot - shot Reverse shot.

### **UNIT : II**

Psychologically smooth continuity - Sound flow over a cut - Mixing the audio for clear and real reproduction - Bridging the action - Bridging the dialogue -Controlling the volume between the channels - True and natural presentation.

### **UNIT : III**

Definition of Timing - Factors governing timing - Basic qualities of a shot -Timing the shots, timing the cuts, real time and screen time.

Definition of rhythm in story telling - Natural rhythm and artificial rhythm -rhythm in actions and dialogue usage - Rhythm in camera movements -maintaining rhythm in Scene. Contribution of master shot, Misen - shot,Mise En Scene.

### **UNIT : IV**

Definition of pace - Variation in pace - slow, moderate and fast pace - pace and tempo - usage of audio with sync and without sync- creative usage of audio effects - importance of sound track in various types of films and video programmes - power of sound - sound as a counter point - mechanism of sound in editing of films and video programs.

### **UNIT:V**

Editors cut - Director's cut - Final cut - Methods of montage making - Editing Decision - Editing Functions - Combination of timing - Pacing - Rhythm Tempo.

### **REFERENCE:**

- 1.Grammar of the Film Language - Daniel Arijon
- 2.The Technique of Film and Video Editing - Ken Dancyger
- 3.On Film Editing - Edward Dmytry
- 4.The Five ,C's Cinematography - Joseph V. Mascelli
- 5.In the blink of an eye - A perspective on film Editing- Walter Murch.

## **FIRST CUT TO FINAL CUT**

### **UNIT : I**

Study of a Film Editor's responsibility - Assistant Editor's responsibility - Duties of Assistant Editors with Assistant directors - study of interaction between editing and production department - requirement of materials - Assistant daily routine reports -Editing during shooting - Editing after shooting - Blue green matte shot - Film Chromo-key - Editing job - Film gauges. Different formation video technology.Pre-editing phase.Editing procedures.

### **UNIT : II**

Study of interaction between editing and processing department - Leader - film care -film scratch - film damage - dirt - Remjit marks - instruction to labo - Day for Night.Straight print with Edge number - details under stand color correction in video technology. Maintaining generation and the popularity of Digital - How video recording works systems. Tape based and tapeless recording. How video recording is done?

### **UNIT : III**

Study of Final Cutting - Study of one light Print correct light print in positive film - Correct light film in intermediate film - optical effects - Lily test standard test - short length - footage variation. In video online editing - Off line editing - video treamfees.Telecine start making - Edge number understanding Negative cutting - Allowing the EDL cut list- introduction of key Frame Technology and Motion technology.

### **UNIT : IV**

Study of interaction Between Editing and Sound department - Nature of Sound - Sync-variation - Sound editing problems - beep sound and their uses - Dialogue premix -Music effect premix - Retransfers - Sound variation - Sound quality -Temporary tracks -Tracks matching- Editing source of music - music changeover - Final Editing of playbacks - cutting in cues - Rhythmic cutting - Synchronizing into varying tempo-catching action exactly on a beat - Trimming Censor certificate - C.C. placement - C.C. cuts secret marks - preparation of C.C cuts. Master record book. Details on the labels -film storage.

### **UNIT : V**

Film Archive - Specification of archival storage room temperature - condition films and storing it in sealed cans-purpose of winding - Rewinding - storage of video tapes.Cinema tools and video technology. Pre-editing phase Editing procedures. Making Editing decision. Editing functions. Basic Transition devices.

### **REFERENCE BOOKS :**

- 1.The Technique of film Editing - KarelReisz& Gavin Millar
- 2.The Technique of Film & Video Editing - Ken Dancyger
- 3.The Technique of Editing 16mm Films - John Burder

## **EDITING FOR FICTION FILMS**

### **UNIT - I THE SCREEN TECHNIQUE**

Transition - Subject movement, Camera movement and combined movement - Visual - techniques - Audio Techniques - Types of Films - The shot, The Scene, The Sequence.

### **UNIT - II THE CUT**

Types of cuts - match cut, matching position, movement and look - The cut away - The reverse shot, imaginary line - Image size - Editing compositions - Exciting images - Cumulative effect, Direct contrast and Reiterating of a single theme.

### **UNIT - III SOUND**

Actual Sound - Using a continuous sound track - Relational Editing - Dialogue counterparts - Editing Dialogue sequence - Natural Rhythm - Editing comedy sequence - A joke can be made and killed in the presentation - harsh cut - jerky cut - Cause and effect - Smooth Continuity - Sound edit - Dramatic cure punctuation - Amplification - Song Editing - Specific goals - Transition & Sound.

### **UNIT - IV ACTION SEQUENCE**

Edwin.S.Porter - Chase films - D.W. Griffith - Parallel action Editing - Physical conflict - Timing, rate of cutting, problems in editing action sequence.

### **UNIT - V MONTAGE**

Russian montage, French montage and American montage - Montage as a Transitional device - Film story telling using montages - Emotional significance - Arranging the visuals slow and fast - Pleasing Visual Continuity - Dissolves, wipes, realistic dialogue.

### **REFERENCE BOOKS**

1. ART OF THE FILM - Earnest Lindgren
2. FILM THEORY - Andre Bazin
3. THE TECHNIQUES OF FILM EDITING - Karl Reisz & Gavin Miller

## **GRAPHICS, ANIMATION AND DIRECTION FOR EDITORS**

### **UNIT - I**

Construction of Cinemaproduction - Theme - Synopsis - Oneline Treatment - Screenplay - Dialogue - Master scene script - Shooting Script - Characterization - Make up - Stage Direction for Various dialogues and movements - Master scene and Triple take Techniques.

### **UNIT - II**

Break up into shots based on acting - Different film genres - Economic and Operative Break down schedule and shooting schedule - Dope Sheets - Budgeting - Directing the Actor and crew.

### **UNIT - III**

Traditional animation - Stop animation - 2D animation - 3D animation - Draw on film animation and chromo key programming - Usage of virtual set technology.

### **UNIT - IV**

Compositing - Typical application - Physical compositing - Multiple exposure - Back ground projection.

### **UNIT - V**

Latest technique in animation - Effects matte painting - Morphing - Optical effects - Prosthetic make up effects. Rotoscoping - Traveling matte dolly - Virtual cinematography - Wire removal scan mate adobe after effects.

### **REFERENCE:**

1. Creating Motion Graphics with After Effects, Fourth Edition By Chris Meyer and Trish Meyer
2. VFX Artistry by Spencer Drate and Judith Salavetz
3. The Visual Effects Arsenal by Bill Byrne
4. The Visual Effects Arsenal by Bill Byrne

## **EDITING FOR NON-FICTION FILMS**

### **UNIT -I**

The Division of Responsibility - Final continuity - The director and editor - The script writer and the director

### **UNIT - II**

Reportage of documentary - Distinction between the story film and documentary film - The form and aim of a documentary film - Reality - Facts of situation, feeling and atmosphere - Timing - Creative editing - Juxtaposition - Expressive shots.

### **UNIT -III**

Impact of sound track - The skill of editing - Ideas and emotions - Commutative sound - Synchronous and non-synchronous sounds. This should be changed accordingly for editing students.

### **UNIT - IV**

Purpose and aim - The techniques - Teaching films - Instruction films - The differences.

### **UNIT - V**

News reel film editing - Documentary film editing - Aim and purpose - Role of the editor - Compilation film - The film is made but not shot - Difference - compilation film and news reel films - Compilation film and documentary film - success of a compilation filmmaker - The skill of a film editor.

### **REFERENCE BOOKS:**

1. DOCUMENTARY FILM - Paul Rotha
2. THE TECHNIQUE OF FILM EDITING - Karl Reisz
3. ART OF THE FILM - Earnest Lindergaren
4. THE FIVE C'S OF CINEMATOGRAPHY - Maschelli
5. The technique of Documentary Film Production - John Burden

## **GROUP D - PRODUCING**

1. Overview of Film Producing
2. Pre-Production
3. Producing the Film
4. Film Distribution and Marketing
5. Comprehensive Legal & Business Plan
6. Advance Aspects of Producing

### **OVERVIEW OF FILM PRODUCING**

#### **UNIT I**

Finding the Idea or Material, Study Script, Development Process, Obtaining Rights to underlying Material, Screenplay Creation & Revision, Log Line Creation

#### **UNIT II**

Creating Proposal, Proposal Examples, Creating a Pitch, Producing a Trailer, Distribution Plan, Pre-sales, Sales Agents, Deliverables, Development Wrap up, Final Checklist before Deciding to Produce a Film

#### **UNIT III**

Synergy and the Core Team, Producers - Executive Producer | Producer | Co-Producer | Line Producer | Post Production Producer | Associate Producer| Production Management - Unit Production Manager | First Assistant Director | Second Assistant Director | Production Supervisor | Production Coordinator,

#### **UNIT IV**

Production Office - Office Space | Setting Up| Travelling Production Kit, Production Assistants & Interns | Staff Scheduling & Assignment of Duties | Staff Meetings | Time Management | Office Inventories, Logs & Sign out Sheets | Files, Starting a Film Production Company |

#### **UNIT V**

Accounting - Handling Payroll | Production Accountant | Vendor Accounts , Purchase orders, Competitive Bids, Check Requests, Petty Cash, Online Purchases, Reimbursements, Invoicing, The Budget, Tracking Costs, Audit, Film Production Process | Script to Schedule

#### **REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner

### **PRE-PRODUCTION**

#### **UNIT I**

Script Breakdown Details, Breakdown for Red Flag Script, Filling in the Breakdown sheet, Breakdown analysis for Red Flag, Creating a Tentative Schedule, How many Days to Shoot, Final Analysis of Red Flag, Using the Breakdown to Adjust the Script

#### **UNIT II**

Budgeting Overview, Budget Breakdown, Estimated Budget, Spreadsheet Mechanics, Geography of the Budget, Top Sheet, Detailed Line Items - Labour Considerations, Pre-production Expenses, Location Expenses,

Props/Wardrobe, Studio Rental & Expenses, Set Construction Material & Labour, Equipment Rent, Film Stock, Video Tape Stock, Digital Media, Talent Expenses & Post Production

### **UNIT III**

Cash Flow, Working Budget, Padding and Contingencies, Budget Actualisation, Funding - Pre-sales, Sales Agent, Equity Investor, Deferred Payment Deals, Other Funding Options, Community Involvement, Donations & Discounts, Grants, Fundraising Trailers, Find a Mentor or Executive Producer

### **UNIT IV**

Casting - Hiring a Casting Director, Attaching an Actor or Star to your Film, Pay-or-Play Deal, Attaching Talent & Casting without a Casting Director, The Casting Process, Auditions / Casting Sessions, Extra Castings, Casting Schedule

### **UNIT V**

Understanding Pre-Production, Stages, Meetings & Communications, Pre-Production Schedules, Daily Preparation Schedules, Collecting Information & Making Lists | Pre-Production Checklist | Insurance Requirements

### **REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner

## **PRODUCING THE FILM**

### **UNIT I**

Overview of Scheduling, Script Breakdown, Element Sheet Creation, Creating the Shooting Schedule, Scheduling Principles, Scheduling Steps, Stripboard Creation, Day-Out-of-Days Schedule, Scheduling Each Shoot Day, Portrait of an Assistant Director, Locking the Schedule

### **UNIT II**

First Day of Principal Photography, Wrap Checklist, Budget Actualisation, Second Day Disasters, Enemy of the Production, Expanding the Team, Actors, Crew & Vendors, Independent Contractor or Employee

### **UNIT III**

Finding Locations, Create Location List, Specifics of Location Scouting, Alternatives to Hiring Location Scout, Finalising Location Decision, Negotiating the Deal, Back up Location, Location Release Form, Police / Fire Department, Shoot Day Protocol, Run through with Owner, The Day after the Location Shoot

### **UNIT IV**

Sound Recording During Principal Photography, How to get Best Sound on Set, Room Tone, Wild Sound, Audio Post Production, Building Audio Tracks / Sound Design, Adding Sound Effects, Creating and Recording Foley Work, Recording ADR, Laying in Music Tracks, Sound Mixing

### **UNIT V**

Creating a Music Soundtrack, Rights Required, Putting in the License Request, Negotiating for Music Rights, Out of Copyright or Public Domain Music, Fair Use, E&O Insurance, Blanket TV Agreement, Music Cue Sheet, Original Music Composition for your Project, Music Supervisors,

### **REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner



## **FILM DISTRIBUTION & MARKETING**

### **UNIT I**

Understanding Distribution, Distribution Channels - Theatrical Exhibition, NonTheatrical Screenings, Broadcast Television, Cable TV, Video-on-Demand, Streaming on the web, Digital Download, Home Video via DVD's,

### **UNIT II**

Navigating the Theatrical World, Following the Money, DIY Theatrical, The Digital Multiverse, Means of Delivering Video Content - Over the Air Broadcast, Cable TV, Over the Top TV, Satellite, Internet Streaming, Internet Downloading, Mobile Devices,

### **UNIT III**

Revenue Streams - Free, Basic Cable TV, Subscription (pay) TV, Video-on-Demand, Pay per View, Subscription Internet Viewing, Retail Downloading, Subscription Disc Delivery, Retail Disc Rentals & Sales, Television

### **UNIT IV**

NonTheatrical Distribution, Home Video and NonTheatrical Marketing, Other Distribution Issues, Foreign Distribution, Dividing Rights & Revenues, Length of the movie, Deliverables, Launching a Movie, Alternative Release Schedules

### **UNIT V**

Festivals and Markets, Marketing Methods and Materials - Website, Networking, Press kit, Stills, Poster and art, Postcard, Trailer, Clips, Electronic press kit, Publicity, Selling Your Project & yourself

### **REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner

## **COMPREHENSIVE LEGAL & BUSINESS PLAN**

### **UNIT I**

Understanding Rights and Liabilities, Breakdown of Legal Document, Legal Concepts, List of Agreement during each Phase, Legal Corporate Entities, Reasons for Creating an Entity, Costs of Creating an Entity, Limited Liability Company, Advantages of a Limited Liability Company

### **UNIT II**

The Business Plan - Introduction & Definitions, Executive Summary, The Film makers, Film Project, Information on Budgets, The Motion Picture Industry, The Market and Marketing, Distribution, The ScreenPlay Agreement

### **UNIT III**

Acquisition of a Literary Property, Description of the Property, Rights granted and reserved, Retained Author Rights, Television Rights, The Production Financing and Distribution Agreement,

### **UNIT IV**

Forms of Financing - Investors Financing, Using Production Loans, Foreign Governmental Financing, Artist Agreement, Producers Breaches, Producers Agreement, Facilities, Technical Agreement, Music Originally written for a Motion Picture, Preexisting Music, Purchased Music,

### **UNIT V**

Directors Agreement - Development, Creative Control, Production Services, Compensation, Methods of Payment, Disability, Cutting & Editing, Sequels & Remakes, Credit, Miscellaneous Issues, Theatrical Exhibition Agreements

**REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner

**ADVANCED ASPECTS OF PRODUCING**

**UNIT I**

Getting Ready to Produce, Time line for the Film, The Script - Option and Development, Creating a Business Plan, Setting up a Limited liability Company, Bank Account and other Legal considerations,

**UNITII**

Making Sales Presentations, Setting up the Room, Assistants representing the Company, Outline of the presentation, Directors Vision and Offering, Finding Investors - Tips to Getting Investors,

**UNITIII**

Casting Process - Preparation, Casting Director, Plan Casting Process with the Director, Scheduling, Auditions, Deal Memos, Pre-Production, The Making of Producer and Stills Photographer,

**UNIT IV**

Principal Photography, Line Producers Wrap up, Editors Assembly, Copyright Transfer, Film Website, Hiring of Post Production Position, Directors Cut, Audience Testing, Sales Agent and First Round of Festival, Music Scores, Sound Designing, Color Correction, Spotting and ADR, Additional Songs,

**UNIT V**

Delivery and Sales Agent, The Cost of Delivery, Deal with the Sales Agent, Distribution Alternatives and Film Exposure.

**REFERENCE:**

1. Indie Film Producing: The Craft of Low Budget Filmmaking
2. Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide
3. Independent Film Producing: How to Produce a Low-Budget Feature Film
4. The Complete Film Production Handbook Eve Light Honthaner

## **GROUP E - SOUND**

1. Sound Engineering Electronics I
2. Sound Recording Components & Techniques I
3. Concepts of Sound Recording
4. Sound Recording Components & Techniques II
5. Creative Sound Recording
6. Sound Engineering Electronics II

### **SOUND ENGINEERING ELECTRONICS - I**

#### **UNIT : I**

Conductor and Insulators - Resistance Temperature co-efficient of resistance - ohm's law- Series and parallel resistance - Power and energy (electrical) - Capacitor - Unit of Capacitor - Types of capacitor - Break down voltage.

#### **UNIT : II**

Condensers in series and parallel capacitive reactors -Inductance -Inductive reactance - Impedance - Unit of Inductance - Permeability -inductance in series and parallel - Mutual Inductance.

#### **UNIT : III**

Transformer - Eddy currents and hysteresis - Time constant of RC circuits - Types of Transformers - Signal phase and three phases Voltage and Turns Ratio - Effect of secondary current.

#### **UNIT : IV**

Impedance matching - Transformers in Audio Amplifier Circuits Resonance - ,Q' of the coil.

#### **UNIT : V**

Semiconductor Theory - Current flow Holes - holes - Electrons - Junction Diode - Diode Action - Diode Characteristics - Zener Diodes - LED - Photo Diode.

#### **REFERENCE:**

1. Electronics fundamentals 7th Edition by Thomas L. Floyd(Maxwell Macmillan International Edition)
2. Basic Electronics - Devices, Circuits and Systems by Michael M.Girovle
3. Electronic Principles by Albert PoulMalvine.

## **SOUND RECORDING - COMPONENTS & TECHNIQUES - I**

### **UNIT: I**

Cables and Connectors / Connections XLR, Phono, RCA, BNC, D-Sub, VGA, HDMI, Multicore, Two Core Shielded, Fiber Optic Cable. Hot, Cold, Shield Recording Chain-Microphone to Speaker Introduction

### **UNIT: II**

Basic acoustics- Reverb time, live room, dead room, sweet spot, resonance, controlling reverb time  
Introduction to acoustic materials

### **UNIT: III MICROPHONES AND ACCESSORIES**

1 Variety

- o Condenser microphone
- o Electret condenser microphone
- o Dynamic microphone
- o Ribbon Microphone
- o Carbon microphone
- o Piezoelectric microphone
- o Fiber optic microphone
- o Laser microphone
- o Liquid microphone
- o MEMS microphone

Stands, pop filter, spider suspender, parabolic reflector, wind shield.

### **UNIT IV WORKING PRINCIPLE OF MICROPHONE**

Polar pattern -directional characteristics - cardioid, hyper cardioid, supercardioid, sub cardioid, bi direction, omni direction, shot gun. Measuring polar response -off axis frequency response, proximity effect, microphone impedance, microphone sensitivity, balanced and unbalanced line, cause of distortion, overload in condenser and dynamic microphone.

### **UNIT V**

Introduction to loud speaker - Working principles of loud speaker Components of loud speaker-cabinet, internal treatment of baffle, port hole, cone, spider, ring. Full range speaker, woofer, mid range speaker, tweeter, horns  
Cross over network Multi speaker system -series and parallel connections Active and passive speakers. In phase and out of phase.

### **REFERENCE:**

1. Recording Studio Handbook by John M. Woram
2. Modern Recording Techniques 7th Edition by David Miles Huber, Robert E. Runstein
3. Elements of Sound Recording by John J.C. Frayne and Wolfe
4. The Technique of Sound Studio by Alec Nisbett.
5. Principles of Digital Audio by Ken. C. Pohlmann.

## CONCEPTS OF SOUND RECORDING

### UNIT - I

Fundamental principles of variable density recording - light valve principles of variable area recording- types of variable area tracks - the aperture effect - galvanometer modulator - variable area lightvalve - optical schematics of variable area recording using light valve noise reduction to galvanometerimage growth and retraction of variable area recording - negative density - positive or print density

### UNIT - II

Modulated high frequency recording (cross modulation analysis) as a means of Determining for optimum processing - sound track fog and its sources - significance of sound - track fog - wow and flutter - variable speed option D.C. serve motors.

### UNIT - III

Noise and noise reduction principles - the nature of noise - white noise - pink noise - residual(quiescent) noise - signal-to-noise ratio - static and dynamic noise reduction - complementary devices(filters) static complementary devices (pre post emphasis) - dynamic non complementary devices(expanders) - dynamic complementary devices (componder) - tracking errors in noise reductionsystem.

### UNIT - IV

Equalizers - low frequency equalization - the high pass filter - low frequency shelving equalization -mid-frequency equalization - composite equalization - parametric equalizers - Graphic equalizers -Band filter - Notch filters - Band-pass filters - effect of equalization on dynamic range - Equalizer phase shift Active and passive equalizer - Compressor, Limiter and Expanders.

### UNIT - V

Gain riding Compressors and limiter - Definitions - Compressor - Limiter - Threshold - variable thresholds - the rotation point variable compression ratios - Pumping or Breathing - Release time -Attack time - Using the compressor for special effects - program limiting - stereo program limiting -The De-esser - Expand Threshold - The Noise gate - Multiband compressor.

## REFERENCE BOOKS

1. Elements of Sound Recording - John J.C. Frayne and Wolfe.
2. The Recording Studio Hand Book - John M. Woram.
3. The Technique of Sound Studio - Alec Nisbett.
4. The Audio Encyclopedia - Howard M. Tramine.
5. Tape Recorder Servicing Mechanics -
6. Sound System Engineering - Don Davis and Carolyn Davis.
7. Audio System Design and Installation - Phillip Gidings.

## **SOUND RECORDING - COMPONENTS & TECHNIQUES - II**

### **UNIT - I**

Polar Patterns - Uni directional Microphones - Microphone with more than one polar pattern -- Single Pattern dual diaphragm microphone.

### **UNIT - II**

Detailed theory in Analog & Digital mixing Consoles - Demonstration of the controls in the mixing console - Signal routing - Inputs - Outputs - Bus assignments - Monitoring - Automation - Wordclock - Timecode - Compressor/Limiter - Gate - Expander - Reverb - Delay.

### **UNIT - III**

Introduction to PC & Mac - Intro to DAW - Plug-ins & Processors - Software's -DSP- PC & Mac Based Software's -Advantages/Disadvantages - Musical Instruments - classification - Frequency & Dynamic range of musical instruments -Miking musical instruments - Frequency & Pickup of different types of microphones.

### **UNIT - IV**

Introduction to mono & stereo mixing - 5.1, 6.1, 7.1 Surround mixing - Introduction to DTS & Dolby.

### **UNIT - V**

Introduction to sound negatives - Introduction & working principle of sound negative optical transfer unit - Different types of recordings done on sound negative - DTS & Dolby recording in sound negative - Introduction to sound positive & playback principles & equipments used.

### **Reference**

1. Recording Studio Handbook by John M. Woram
2. Modern Recording Techniques 7th Edition by David Miles Huber, Robert E. Runstein
3. Micro Phons: Design and Applications by Liou Burroughs.
4. Acoustic design and Noise Control by Michael Rettinger

## CREATIVE SOUND RECORDING

### UNIT - I

Greatness and Power of Music - Basic technical terms - in music - Basic knowledge about the various instruments used in, folk, Hindustani and Western Music - Elementary knowledge in writing musical notation.

### UNIT - II

Microphone technique - sound localization - stereo microphone placement techniques – binaural recording - the stereo microphone stereosonic recording - X-Y recording - M-S Recording - use of additional microphones - multi microphone placement techniques general rules - avoiding phase cancellations - Leakage minimizing techniques - Microphone placement for maximum separation - Using the Figure of 8 microphone - Acoustic separation - Isolation Booths, Baffles and GOBOES.

### UNIT - III

Use of special purpose microphones - contact microphone - Lavalier microphones - Mixing various musical instruments. The electric guitar electronics keyboard instruments - The Leslie organ cabinet - percussion instruments - The Drum set - The piano-strings, brass and woodwinds - Signal processing devices - Echo and reverberation - Definitions - Echo reverberation - Delay Decay - Room acoustics- Echo and Delay - The tape delay system. The digital delay line - The acoustic delaying - doubling - Reverberation and Decay - The reverberation plate - The spring reverberation system - Acoustic reverberation chambers - stereo reverberation - using stereo reverberation - The complete Echo -reverberation system

### UNIT - IV

The modern recording studio console - The basic console - input section. Output section – Monitor section - Echo send and return signal path summary of the signal path through the console – Monitor section Recording technique - Overdubbing - The Sel-Sync process - Transferring of —Bouncing|| tracks. Transferring on to adjacent tracks - —Punching in|| Remote control of the record/play back mode - The console in the Sel-Sync mode using the cue system - Headphone monitoring – Selecting headphones - Track assignment - Bus/tape monitoring-preparing for the multi-track recording session- Seating plan - Microphone set up - Console preparation - Monitoring Using artificial reverberation during recording - using other signal processing devices - Recorded levels - —Slating|| End of recording - The mix down session - Musical editing-splicing blocks - tracks editing – Track assignment and panning - Preparing for mix down Assistance during mix down - Recording and monitor levels - Monitor Speakers - The basic in-line recording console - input section of I/O module- output section of I/O module - The master module - The monitor module - The component parts of an in-line recording console.

### UNIT - V

Simplified signal flow path through the in line console - Channel/line and reverse switches – Boardcast mode - Grouping - Group select switch - Monitor pan to channel buses - Monitor pan to send buses - Monitor mix - tu - cue - Wet switch - Mute switch - Solo in place - console module detail drawings. Time code implementation - Recorded time data - The SMPTE time code - Frame rates and application - Description of the code - SMPTE-assigned address bits - Time code address bits -Frame rate errors - Drop frame code bit - Colour frame code bit - Sync word bits-plus one frame - The complete SMPTE time code-User-assigned bits-Unassigned address bits - Bi-phase modulation - Time code generator - Time code reader-Video character generator - Jam sync-One time - Jam sync - continuous - Jam sync - copying time code - Regenerated time code - restored time code -Introduction to digital audio.

### REFERENCE BOOKS:

1. Recording studio Hand book by John M. Woram.
2. Modern Recording Techniques 7<sup>th</sup> Edition by David Miles Huber.
3. Elements of sound Recording by J.C Frayne and Wolte.
4. The technique of sound studio by Alec Nisbett.
5. Principles of Digital Audio by Ken. C. Pohlmann.

## **SOUND ENGINEERING ELECTRONICS – II**

### **UNIT : I**

Rectifiers - Half Wave Rectifier - Full Wave Rectifier - Bridge Rectifier - Choke Input filter - RC filter - LC filter - Zener Voltage Regulator - Diode Clipper and Clamper.

### **UNIT : II**

Transistors - Bi-Polar Transistor - NPN Transistor - PNP Transistor - Transistor biasing circuits - Base Bias - Voltage Divider Bias - Transistor Characteristics - Alpha and Beta of the transistors - Power Transistors.

### **UNIT : III**

Amplifiers - Common Base Amplifier - Common Emitter Amplifier - Common collector Amplifier - Single Stage Amplifier - Two Stage RC Coupled Amplifier.

### **UNIT :IV**

Class 'A' Amplifier - Class 'B' Amplifier - Phase Splitter - Non Linear distortion in Class 'A' - Transistor power rating - Thermal Resistance - Class 'B' push pull Amplifier - Basic Idea of a push pull Action - AC load line for Class 'B' - Cross over distortion.

### **UNIT : V**

Setting up for the Q point - Voltage divider bias - Diode bias - Emitter Follower - Push pull power amplifier - Complimentary symmetry power amplifier - Transformer coupled push pull amplifier - Class 'C' amplifier.

### **REFERENCE:**

1. Electronics Fundamentals 7th Edition by Thomas L. Floyd  
(MaxwellMacmillan International Edition)
2. Semiconductors from A to Z by Phillip Dallen



## **GROUP F- ANIMATION**

1. Elements of Animation
2. Modeling & Texturing
3. Lighting
4. 3D Interactive Basics & Game Environment
5. Editing & Compositing
6. 3D Fx

### **ELEMENTS OF ANIMATION**

#### **UNIT - I**

Animation Tools - Introduction to Animation - History of Animation - Production Pipeline - Types of Animation - Different Animation types - Animation Tools - Principles - Graph Editor - Animation types

#### **UNIT - II**

Ball Bounce Animation - Set Key Animation - Stretch & Squash Animation - Fine Tuning in Graph Editor - Obstacle Ball Bounce Animation - Set Key - Primary Animation - Stretch & Squash - Obstacle Bounce - Fine Tuning - Graph Editor

#### **UNIT - III**

Walk Cycle & Progressive Walk Animation (Cartoon Character Animation) - Understanding Walk Animation - Normal Walk - Cartoonic Walk Styles - Acting - Blocking - Primary - Secondary - Fine Tuning - Graph Editor - Previewing Animation

#### **UNIT - IV**

Run Cycle Animation & Progressive Run Animation (Cartoon Character Animation) - Normal Run - Cartoonic Run Styles - Acting - Blocking - Primary Animation - Secondary Animation - Fine Tuning - Graph Editor - Previewing Animation

#### **UNIT - V**

Jump & Dive Animation (Cartoon Character Animation), Facial Animation (Cartoon Character Animation), Car Animation (Cartoon Car Animation) - Understanding Facial Expressions - Acting - Keying - Fine Tuning - Graph Editor - Inorganic Animation

#### **REFERENCE**

1. Animation The Mechanics of Motion - Chris Webster
2. Understanding Animation - Paul Wells
3. Timing for Animation - Harold Whitaker, John Halas
4. The Art of 3-D Computer Animation and Effects, Third Edition - Isaac Victor Kerlow

## **MODELING & TEXTURING**

### **UNIT - I**

Introduction to Maya: What is 3D- Coordinates- Application of 3dMaya Interface- the three dimensions- Maya workspace - The axis indicator - Maya scene view

### **UNIT - II**

Nurbs Modeling - Intro to curves- types of curves available in maya - EP curve & CV curve - its differentiation, how to edit its positions- foundation of Nurbs - Curves - Proficiency at drawing and editing curves-nurbs surface creation,- Edit Nurbs options, Different objects created using curve

### **UNIT III**

Polygon Modeling –Objects - Different objects created using polygon tools, tips and tricks

### **UNIT - IV**

Application & difference between 2d, 3d textures & Environmental textures, Maya 2D textures - categories: water, Perlin, noise, etc., Bitmaps- generating textures - Maya 3D textures – procedure & resolutions – mathematics & algorithms.

### **UNIT - V**

Basic utilities for texturing - general utilities- color utilities, render node utilities, switch utilities, tweaking output - Generating texture without editing attributes- double side texturing- mixing 3 or more colors & taking output.

### **REFERENCE**

1. Stop Staring: Facial Modeling and Animation Done Right - Jason Osipa
2. Texturing and Modeling : A Procedural Approach - David S. Ebert, F

## **LIGHTING**

### **UNIT - I**

What is light & its theory, Maya lights, attributes & shadows. Maya spot lights - on stage - in motion pictures- Directional lights- Ambient lights - Point lights - Area lights – application, characteristics, properties and palettes for the above

### **UNIT - II**

3-point lighting concepts, Three-point lighting in visual media such as video, film, still photography and computer-generated imagery- effective use of key light- fill light - back light

### **UNIT - III**

Working with Global Illumination, Final Gather, and Caustics- Global Illumination in mental ray simulation - photons and their applications, Final Gathering - Caustics phenomena reflection and refraction through transparent surfaces.

### **UNIT - IV**

Advanced Techniques (Physical sun & sky, HDRI) &Generating various passes (ambient, occlusion, diffuse, etc..) HDRI - Definition & its applications

### **UNIT - V**

What are cameras- How to use different types of cameras available in maya - Camera & Aim- Zoom, Pan, focus – lenses and filters – effective blocking techniques- Maintaining shot continuity

### **REFERENCE**

1. Advanced Maya Texturing and Lighting with CDROM - Lee Lanier, Wiley Publishing
2. Texturing and Modeling : A Procedural Approach - David S. Ebert, F Rendering with Mental Ray -Thomas Driemeyer
3. Essential CG Lighting Techniques - Darren Brooker

## **3D INTERACTIVE BASICS & GAME ENVIRONMENT**

### **UNIT - I**

Introduction about 3d interactive world and its application, Introduction to Game engine and features, virtools its features and improvements, basics of virtools, exporting from maya to virtools, exporting an animated character inside virtools

### **UNIT – II**

Game Tool interface - Menu Bar - 3d layout panel-tool bar-selection and transformation control- camera manipulation controls-preview panel- building blocks panel-building blocks, virtools resources, level manager panel-level manager, status bar

### **UNIT – III**

Naming Conventions and Best Practice Concepts- virtools naming conventions-importing from maya-3d model data- resetting the models transform-exporting materials-exporting lights-exporting cameras- exporting dummy objects-exporting curves-exporting groups-exporting bone setup

### **UNIT IV**

Data resources and Initial conditions-loading a data resources-loading an object and adjusting its properties, placing a set inside the stage

### **UNIT V**

Object transformation-rotation scaling-adding a movement script to 3d entity-simple object rotation-advanced object rotation- revolving one object around another-object scaling-making an object move along a path controlling an object using the keyboard

### **REFERENCE**

1. Building Interactive Worlds in 3D: Virtual Sets and Pre-visualization for Games, Film & the Web - Jean-Marc Gauthier
2. The Technique of Film and Video Editing, Fourth Edition: History, Theory, and Practice - Ken Dancyger

## **EDITING & COMPOSITING**

### **UNIT - I**

Introduction - 3D Editing - What is 3D editing - Principals of editing - Basic understanding about storyboard - integrating story board to editing - Basic tools - work in timeline editing - Animatics Editing - Rendering frames - adding frames markers - separating into shots order

### **UNIT - II**

Introduction To Audio Editing - Syncing audio to video Drawing information - making rhythmic - audio cutting - Fine tuning audio-Playblast editing - 3D output animation -

### **UNIT - III**

Introduction - Compositing Fundamentals - Interface - Knowledge about compositing - Analysing reference composited works - Rotoscopy - Keying – Wire removal - Extracting image from the background - add grains for the final management - color grading

### **UNIT - IV**

Color correction - Motion Tracking - Stabilization - matching colors between two shots - parenting layers-Titling Effects - Motion Graphics - keyframe animation - television advertisements - using 3d camera - null object - filters

### **UNIT - V**

3D Compositing - Fixing 3D object with live footage - understanding different types of passes - fixing layer passes  
- Fine tuning image composition - z depth

### **REFERENCE**

1. The Technique of Film and Video Editing, Fourth Edition: History, Theory, and Practice - Ken Dancyger
2. Art & Science of Digital Compositing - Ron Brinkmann

## **3D FX**

### **UNIT - I**

Introduction to Dynamics -Tools &Techniques.Dynamics and rules of physics to simulate natural forces- Dynamics and realistic motion - Dynamics Vs traditional keyframe animation.

### **UNIT - II**

Fields, Particles, Emitter- use of fields to animate the motion of particles- Particles- Cloth- soft bodies- rigid bodies- fluids and hair- motion of natural forces with dynamic fields.

### **UNIT - III**

Soft & Rigid Bodies & its nature- polygonal surface- NURBS surface- NURBS curve- lattice, wire, or wrap deformer - Rigid body- creating a field on an object or as a stand-alone force.

### **UNIT - IV**

Dynamics – Particles- Maya Nucleus technology- Maya Nucleus solver – providing fast simulation results- dynamic simulation framework for generating Cloth simulations.

### **UNIT - V**

Cloth Simulation, Fur Simulation- Maya's cloth module- creating realistic and stylized animated cloth for characters, creatures- Using Maya Fur- creating realistic, self-shadowing fur and short hair on multi-surface NURBS- polygonal and subdivision surface models.

### **REFERENCE**

1. Maya Studio Projects: Dynamics - Todd Palaman
2. The Technique of Film and Video Editing, Fourth Edition: History, Theory, and Practice - Ken Dancyger